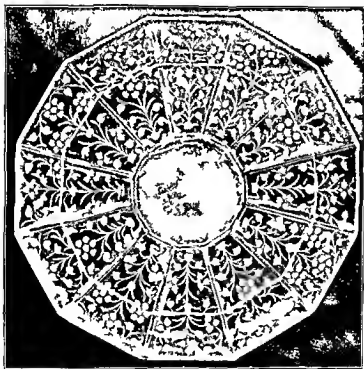


I



2

- 1 MOGUL BETEL BOX Silver gilt and enamelled Lucknow 17th century See p 70  
 2 MOGUL FOILET TRAY Crystal formerly jewelled Delhi 16 17th century See p 69

PRESENTED BY HER MAJESTY THE QUEEN

*Frontispiece]*

VICTORIA AND ALBERT MUSEUM.

REVIEW

OF THE

PRINCIPAL ACQUISITIONS

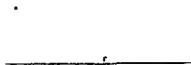
1912

(WITH ILLUSTRATIONS)

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 MRS MARIE ADELINE DUNERGUE

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it may occasionally be possible to fill gaps. Some representation of North Italian Romanesque sculpture would be particularly welcome, and a few additions might well be made to the collection of plaquettes, which, thanks to the 100 or so of choice specimens in the Salting Bequest, is now of considerable importance. It seems that only accident can put examples of English mediæval sculpture into the market, there is no section in which the Department is weaker, and none in which accessions of real merit are more desirable. French mediæval sculpture is still to be obtained, though the price of fine pieces is inevitably high, as they are keenly sought after by French museums and collectors. Here again it is in sculpture of the Romanesque period and of the thirteenth century that the lack of representation is most conspicuous. But at least one really fine example of French Renaissance (sixteenth century) sculpture is required. The architecture of the period thanks to the generosity of the late Mr J H Fitzhenry, is fairly well shown in the Clermont-Ferrand doorway and the window from the castle of Montal. These are directions in which money can be profitably spent and in which the opportunity is not yet past.

Far Eastern sculpture, especially Chinese sculpture of early date and on a fairly large scale, is practically unrepresented, considerations of space as well as of money would prevent any very considerable number of acquisitions of this kind, but it is eminently desirable that some examples should be secured for the Museum.

With ivories, as with bronzes, the opportunities for really important additions to the collection are necessarily few. The finest Byzantine reliefs, in which the Museum is not over rich, command enormous prices on the rare occasions on which they occur for sale. But at least one example of the cognate reliefs in steatite should be secured, and this ought not to be beyond the reach of the Museum or its benefactors.

The question of modern or comparatively recent sculpture is a peculiarly difficult one. It is obvious that the limited grant cannot be spent on work of this class, and that the limited space cannot in any very large measure be devoted to it. But while there is no other public collection in London which will give a home to the work of foreign sculptors, the Museum is certainly justified in accepting for the public benefit such admirable works of art as the terracotta group by Dalou, presented during the year by Miss S Mary Forbes. It is clear, however, that in this category of gifts more than in any other the question of quality becomes of supreme importance.

The withdrawal of the late Mr Pierpont Morgan's loans has left the Department very meagrely represented in the Octagon Court. Temporary loans, especially of fine Italian Renaissance bronzes and similar objects,



of the sixteenth century Mr Charles Ricketts gave two plaster casts from sketches by Alfred Stevens (b 1817 d 1875), a woman leaning forward with outstretched arms, designed for a fountain and a small group of struggling figures for which numerous drawings are in existence (Room 47B) Four additions by gift were also made to the collection of medals



FIG 3 (See page 3)

A bronze bust by Mr David McGill of Thomas Armstrong, C B, Director for Art at this Museum from 1881 to 1898, was presented by a small committee in memory of his work, together with an inscribed pedestal of marble, and Professor Lanteri gave a plaster cast of his bronze memorial bust of Alfred Stevens in the National Gallery, British Art (Rooms 25 and 49)

### (2) BEQUESTS

No specific bequests were left to the Department during the year, but two important purchases, described below, were made from the fund munificently bequeathed by the late Captain H B Murray

### (3) PURCHASES

The allocation of funds from the Murray Bequest has enabled the Department to consider the acquisition of a class of sculpture which the rapid rise of prices had almost put out of the reach of the Museum. The collection of German sculpture in Room 10 already includes one first rate and indubitable example of the work of Tilmann Riemen schneider, the large group of two figures from an altarpiece of the Holy Kindred acquired in 1878, as well as the two exquisite heads on a smaller scale, generally known as Adam and Eve, the ascription of which is not universally accepted. But it was felt that the art of this great Franconian sculptor, who was working at Wurzburg and in the neighbouring district from 1483 until his death in July 1531, should also be represented in any specifically German collection. After some negotiation with the owners, a group of seven peasant proprietors in the remote hamlet of Wolferstetter near Kulsheim in Baden, two kneeling figures of angels in carved limewood, bearing every sign of



KNEELING ANGELS I inewood By Filmann Riemenschneider German (Franconian)  
 early 16th century See p 5  
 MURRAY BEQUEST

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boxwood by Conrad Meit in the Bavarian National Museum at Munich, but it can be assigned with reasonable probability to some sculptor working in the first third of the sixteenth century in the Middle Rhine district. The well designed base on which it is mounted is slightly later in date. The Museum has hitherto contained nothing quite of this class, and from the fine quality of the workmanship the little group is particularly well adapted for inclusion in the collection (*Landing outside Room 61*).

The difficulty of securing any representation of English Mediæval Sculpture in the Museum has always been felt, and hitherto the only original examples exhibited have been on a comparatively small scale. They have, indeed, been practically confined to alabaster "tables" and a few wood figures. A fortunate chance has enabled the Department to secure a fine though mutilated specimen of a stone monumental effigy dating from early in the fourteenth century (*Room 8*). The Augustinian Abbey of Lesnes, founded in 1178 between Plumstead and Erith by Richard de Lucy, was suppressed in 1525, as having less than seven monks, by order of Cardinal Wolsey. The site was excavated in 1909-11 by the Lesnes Abbey Excavation Committee of the Woolwich Archaeological Society, and within the Lady Chapel was found a recumbent effigy (lacking the head), which was subsequently purchased by the Museum by consent of the Governors of Christ's Hospital, the owners of the freehold. The figure is that of a knight in armour, wearing the *cyclas*, a form of surcoat cut shorter in front than at the back, for convenience in riding, and only found during the latter part of the first half of the fourteenth century; he is cross legged, and his feet rest on the back of a lion (*Fig 6 on page 8*). It is carved in the greenish sandstone quarried at Reigate, and shows a more than usually well preserved remnant of the surface decoration in plaster and colour which has so often perished on figures exposed in churches, besides gold and *gesso*, crimson, orange-red, yellow, bright blue, slate-colour, and a darker tint approaching black have been used, and the effect is still surprisingly gay and cheerful (*Plate 4*). The shield is scored with the idle scratches and scribbles of mediæval loiterers, one of whom had the happy idea of outlining with the point of a knife one of the heraldic charges, so that with the help of the remaining colour the shield can be read as that of the de Lucy family—*gules*, three lucas haunant *or*—the "old coat" at which Shakespeare poked irreverent fun in the opening scene of the "Merry Wives of Windsor". The whole figure, with its lithe, graceful pose and carefully decorated armour, presents a typical example of the London school of effigies in the first half of the fourteenth century. An almost identical figure in Ifield Church, Sussex (probably Sir John de Ifield, who died in 1317), is illustrated on p 655 of Prior and Gardner's *Mediæval Figure Sculpture in England*, where the type is brought into



EFFIGY OF A KNIGHT OF THE DE LUCY FAMILY. Sandstone, decorated with gesso, painted and gilt. From Lesnes Abbey, Kent. English (London School), about 1300-40.

with the normal Byzantine type of the post-iconoclastic period, the Christ, holding in this case a *volumen* instead of a gospel book, may particularly be compared with a slightly smaller panel in the Louvre and with the centre of a *Deesis* (i.e., Christ between the Virgin and St John the Baptist as a symbol of intercession) at St Pietro in Zuglio, published in *L'Arte*, XIV (1911), p 472. The extreme rarity of datable Byzantine sculpture makes it hazardous to suggest a definite period, but the excellence of the technique associates these two reliefs with the work generally assigned to the tenth, eleventh, and twelfth centuries, and analogous types may be found on the coinage of that time.



The other ivory is a chess piece of a peculiar type of which examples may be seen in the Bavarian National Museum at Munich (as well as in other German Museums) and in the British Museum. These chess pieces are probably later in date than would appear at first sight, and may be considered as German work of the fifteenth century; they are all comparatively large, carved in morse ivory, and the main figure is surrounded by attendants on a smaller scale. The present specimen is a king riding out surrounded by archers in the British Museum is a piece (probably a queen) with the same device of a human leg on the shield, presumably belonging to the same set (No 394 in Dalton's *Catalogue*).

Other acquisitions included a fragment (16th century) with a grotesque figure from the demolished Hôtel de-Ville at Paris (*East Hall*), an architect's model for the apse of an Italian church of about 1700, and a small Chinese seated figure of lacquered wood, probably 18th century.

FIG 6

(See page 6)





ST CHRISTOPHER AND ST ETHELDREDA (?) Alabaster reliefs English, 15th century.  
See p 7

## (1) Glasses

Amongst the most important additions is the gift by Mr Francis Buckley of a collection of 51 specimens of old English baluster stemmed wine glasses dating from the seventeenth and eighteenth centuries. The form of the stems of these glasses is derived from the silver cups of the Tudor and Stuart periods for which they were often substituted and this fact accounts for the interesting circumstance that, contrary to the usual course of the development of design in craftsmanship, the style of the



FIG 7

stems in the earlier examples is much more elaborate than in the later period. The series presented by Mr Buckley shows most of the types of wine glasses used in this country from the period of William III to that of George II. A selection is shown in Fig 7. In addition to these wine glasses, Mr Buckley gave an English glass tankard enclosing a Spanish silver coin, a wine glass, also English, with "stipple engraved" portrait executed in Holland, and five other specimens of English glass.

Monsieur Bichet, who has for several years past made generous contributions to the Museum collection of French pottery, presented in the



in a dancing posture. It was acquired in Constantinople, but was probably made in Mesopotamia or Persia in the twelfth or early thirteenth century.

The following gifts to the Department remain to be mentioned. In the class of Oriental porcelain a plate of about 1800 received from Dr W F Purcell of Cape Town, a crackle glazed bowl from the Rev A S Adams, a cup in the form of a flower of greenish glazed ware of the Sung dynasty, from Mr W B Paterson, the handle of a large incense burner of "Chun yao" of the same period and an unglazed vase of the Han dynasty from Mr Julius Spier and, lastly, a handsome pair of large roof ornaments in the form of dragons covered with a yellow glaze, presented by Mr George Crofts of Tientsin.

Of European origin are, a collection of fragments found on the site of Hispano-Moresque potteries at Manises from Señor Don G J de Osma, three ointment jars of Lambeth 'delft' ware from Dr H J Rutherford, a Lowestoft bowl and other specimens of English and Continental porcelain and earthenware from Mr Roland H Ley, a Meissen porcelain cup and saucer and examples of Staffordshire ware, together with glasses and other objects, from Mr C B Farmer, specimens of Wedgwood ware from Mrs Margaret A Barlow and from Mr Edward P Thompson, a blue jasper ware scent bottle from the late Miss Helen Pendleton Harris, two plates of Swansea blue printed ware from Messrs Frost and Locke, and three pieces of German and Russian earthenware from Miss Ella R Christie.

Under the heading of glass —

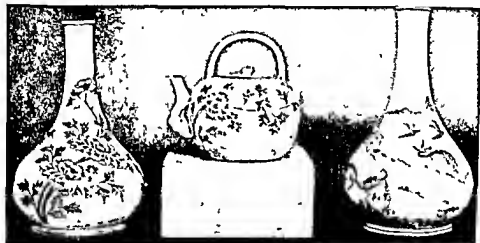
Two Chinese vases of the reign of Ch'ien Lung from Mr E B Ellice Clark, a fragment of Flemish stained glass of the early sixteenth century from Mr Grosvenor Thomas, ten specimens of German *milchglas* with purple mottling with a Bayreuth stoneware bowl and other objects, formerly the property of the late Mrs John Lane Shrubbs given by her daughters Mrs Bayliff and Mrs Cecil Ward, a bottle and tumbler of Netherlandish enamelled glass from Mr E Hart, a large Nailsea model of a tobacco pipe from Mrs Weston and English wine glasses of the eighteenth century from Mrs K Cookson and Mr Percy Woods, C B.

## (2) BEQUESTS

By the will of the late Mrs Marie Adeline Dumergue a collection of 104 objects, mostly of Chinese and Japanese porcelain, became the property of the Museum. Amongst the more important are some good examples of Chinese egg shell porcelain plates of the period of the Emperor Ch'ien Lung (1736-1795), three Chinese porcelain plates of fine quality painted in the

on dragons. A very important pair of architectural ornaments, also from Peking, is a pair of lions in red stoneware covered with a turquoise-blue glaze. Each has a socket in its back, probably intended to hold the stem of a miniature flag. These are of quite early date, either late in the Yuan or early in the Ming dynasty, that is to say, about the first half of the fourteenth century.

Several other interesting pieces of early Chinese pottery were purchased in addition to those acquired in the Far East. A model of a granary in red stoneware may confidently be assigned to the Han dynasty (B.C. 206-A.D. 220). It is covered with the dark green glaze characteristic of that period. Such models, together with others of well heads, fire



1.

2.

3

FIG. 10 (See page 15)

stoves, sheep pens, fish ponds, &c., were frequently interred in graves during the early period of Chinese history; later on we find statuettes of human figures, monsters, and animals. A fine pair of funeral vases of the Sung dynasty (A.D. 960-1270) was also acquired; they are decorated in high relief with Buddhistic figures and dragons. The surface is covered with a crackled greenish-grey celadon glaze. Another important piece of the same period is a vase of Chun-yao ware made at Chun-chou, now Yu-chou, in the province of Honan. This vase has the characteristic flashes of the famous transmutation red in its greenish glaze. Another vase acquired at the same time is decorated with dragons in white slip on a brown ground and covered with a yellowish glaze; this piece may be

attributed to the Ming period. The two bottles and kettle-shaped teapot figured on Fig 10, page 14, are specimens from a series of examples of white porcelain painted in blue acquired at Seoul in Corea. They are particularly interesting as belonging to a class of pottery quite new to the Museum collections. The decoration might at the first glance be attributed to Chinese or Japanese artists, but on a more deliberate inspection characteristics betray themselves which are not found in the work of craftsmen of either of these nationalities. The distinction is so subtle that it is difficult to define, but amongst other points the treatment of the animals in Fig 10, No 3, may be mentioned as characteristically Korean; it is found on all their work in the same manner—for example, metal work



1

2

3

FIG 11

and pearl inlay on lacquer. The teapot (Fig 10, No 2) and the bottle (Fig 10, No 1) are also typically Korean in the free treatment of the peony blossom with which they are decorated. The two larger wine pots on Fig 11, Nos 1 and 3, were also acquired in Seoul, the first (Fig 11, No 1) belongs to a type of greenish glazed porcelain for many years familiar to students of Korean ceramic art. It is in the form of a maize-cob with a bamboo-twig handle, the veins of the leaves being represented by thinly incised lines under the rich green glaze. On the handle is a small loop for attaching a cord to secure the cover, the spout has been repaired in gilt lacquer. This ware, which is attributed to the period of the Koryŏ dynasty, is keenly sought after by the Japanese collectors, who give very long prices for good examples. The wine-pot (Fig 11, No 3)

is unglazed. The small wine-pot (Fig 11, No 2) is of Chinese celadon porcelain, and is intended to represent a peach with other fruit adhering to it. It is filled through a hole in the bottom, which is then closed with a stopper. It was acquired in Peking, and probably dates from the period of the Ming dynasty.

Some very interesting specimens of Turkestan pottery were acquired during the past year from Samarkand (Fig 12). Hitherto, this class of ware, said to date from the ninth or tenth century, was only represented in the Museum by a collection of fragments presented in 1898 by the late Major W. J. Myers. The new examples are of red clay coated with a thin white slip and painted in black, red, and green with conventional strap-work or floral designs, the whole being covered with a clear glaze. Part

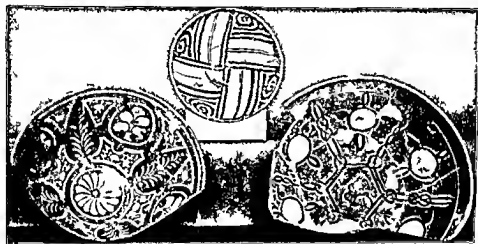


FIG 12

of the design is incised. The effect is pleasing and the *motifs*, which appear to be absolutely free from any extraneous influence, should offer useful suggestions to pottery designers.

At the sale of the Taylor collection four good specimens of Near Eastern pottery were acquired for the Museum. No 2 on Plate 6 is a remarkably fine example of a drug vase of Early Syrian ware. The decoration, painted in olive green outline filled in with two shades of blue, is in colour and design happily conceived for accentuating to the best advantage the proportions and form. This vase probably dates from the thirteenth century. The vase (Plate 6, No 1) was formerly in the collection of the late Lord Leighton, P.R.A. It was probably made in

pieces dating from as far back as the twelfth century down to the sixteenth century. A two-handled vase with turquoise-blue glaze from the neighbourhood of Aleppo, dating possibly from the Roman period, is an example of a type of ware new to the Museum.

Another acquisition by purchase is a very important example of Delft ware, namely, the large vase illustrated on Plate 7. It is painted in blue on a white ground with designs in the style of Chinese porcelain of the reign of the Emperor K'ang Hsi (1662-1722). On the base is the mark of the potter, Ghisbrecht Lambrechtse Kruyl, of the factory of "the Greek A" ("de Griekse A"). As this potter died in 1681 the vase shows that this style of decoration, which is generally accepted as characteristic of the work of the K'ang Hsi period, had been evolved quite early in the reign of that emperor. It forms an important addition to the collection of Delft ware which hitherto only included specimens of relatively small dimensions in blue and white. These large vases were greatly in vogue in Holland during the seventeenth and eighteenth centuries, and were often made in sets of three or five for the decoration of mantelpieces, &c. A good collection can be seen in the Amsterdam Museum.

Three large pictorial panels, made up of blue and white Delft tiles, were obtained from an old house in Lambeth about to be demolished. The subjects depicted—an open air scene with dancing peasants, a large vase of flowers, and a composition of *chinoiserie*—are treated in a manner typical of the period of King William III to which they belong.

The stained glass collection has been further strengthened by the acquisition of five panels of high quality. Four of these are English. The earliest, dating from about 1300, is part of a large composition representing the Triumphal Entry into Jerusalem. A bearded man clad in the short tunic of the period of the glass, of glowing ruby colour, is seen in the act of laying a garment on the ground for the passage of our Lord, another stands behind him wearing a hooded blue cloak buttoned tight about his head and holding a palm branch in his right hand. The background is of green glass diapered with a charming leaf pattern painted in reserve in black. The colouring is of the rich but mellow quality which marks the transition from the mosaic like colour schemes of the earliest Gothic glass to the more pictorial treatment of the fourteenth century, at the same time the drawing retains much of the vigour and straightforwardness of the earlier style. Somewhat later in date is a small shield of arms charged with a lion in blue on a golden field, highly effective alike in colour, drawing and composition.

Next in date comes a canopy of the type often met with in the fourteenth century windows with single figures arranged in niches





STAINED GLASS FROM A TRACERY LIGHT English, late 14th century. See p. 19

Though not uncommon, this feature of window design of the period has hitherto been unrepresented in the Museum. To quite the end of that century belongs the fourth piece, a small lobed panel from a cusped tracery light depicting two kneeling donors with their names written in Latin below, "*Villms cele et matilda uxor ei*" (Plate 8, facing page 18). Coloured glass of subdued tone is used only for the clothing of the figures, the rest of the design being executed on plain glass in black with small passages of silver-yellow stain. The interspaces are filled with foliage reserved on a black ground through which delicate tendrils have been scratched with a point with admirable effect.

The fifth acquisition under this heading is a small armorial panel of the latest Gothic workmanship from Switzerland, dating from about 1500. The design and execution of heraldry and background alike denote a high level of technical and artistic skill.



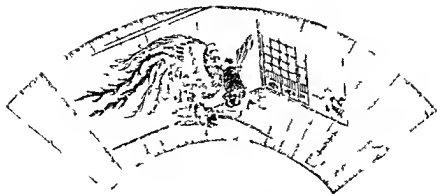


FIG 14 (See page 28)

### III—DEPARTMENT OF ENGRAVING ILLUSTRATION AND DESIGN

THE general policy outlined in the Review for 1911 has been followed in this Department during 1912, special attention having been given to the acquisition of original designs and working drawings for the various artistic handicrafts, as well as of examples of etching, engraving, lithography, and book illustration chosen with regard, primarily, to the requirements of those who are interested in the technique of those arts. The collection of engraved ornament, which is now of considerable importance, has been further strengthened. Opportunities of making substantial additions to it are infrequent, and the difficulties of obtaining examples needed to fill gaps seem to increase with every year. As far, however, as is possible, no efforts are being spared to render this collection, the only one of its kind of any importance in the kingdom, worthy of the Museum. Drawings of pattern and ornament of any age are also difficult to procure, but some additions of original designs for needle work and embroidery, mural decoration, &c., have been made, and one very remarkable sixteenth century design for goldsmiths work, described in detail below. As a complement to the class of original design, the Department endeavours to secure reliable drawings to scale of stained glass, decorative painting, ironwork, wood carving, and the like. This

etchers of the nineteenth century. Miss Annie Law presented a most interesting series of 21 proofs of etchings by the late David Law, an artist of wide popularity and quite exceptional technical gifts. Many of these are working proofs, which will be of special interest to students of the art. Miss E. P. McGhee presented seven etchings by Mr. Oliver Hall, two by Mr. D. Y. Cameron, A. R. A., were contributed by an anonymous donor, and Colonel R. Goff, R. E., and Mr. James McBey gave examples of their own work. To Mr. C. D. Sherborn the Department is indebted for a large and representative collection of proofs of engravings, &c., by the late Charles W. Sherborn, R. I. This artist may be described almost as the last of the line engravers of the old school. The greater part of his work consisted of book plates, designed and executed with fine skill and with a feeling for heraldry and ornament that has perhaps hardly been surpassed since the sixteenth century. His portraits also are masterly in execution, and the gift is one that will be much appreciated by those who work in the Department. Among the purchases in this section may be named Mr. Joseph Pennell's lithographs (25) of the Panama Canal Works, bought as illustrating a remarkable development of the technique of lithography, as well as for their considerable artistic merits.

Gaps in the collection of engraved ornaments were filled by the purchase of, in all, 78 prints, by various masters, the chief of whom were H. Aldegrever, J. Androuet Du Cerceau, H. Collaert, D. Mignot, P. Daubigny, Le Febvre, &c. The title page of a set of 10 designs for pendants, dated 1581, by Hans Collaert (Antwerp, c. 1540 c. 1620) is reproduced in Fig. 18 on page 29. The prints by Daniel Mignot, of Augsburg, are nearly of the same period as the above, while the rare set by François Lefebvre of Paris (c. 1635-1661), "*Livre de Fleurs et de Feuilles pour servir a l'Art d'Orfèvrerie*," of 1635, is a little later in date and consists of floral designs for jewelled hat or breast ornaments, with, below each design, a cleverly engraved group of figures in the style of Callot. Philippe Daubigny was a gunsmith of Paris (c. 1635), and this set of his designs for gun ornament (2nd edition, at Antwerp, 1665) is a useful addition to the Museum collections illustrating this little known subject, and J. Androuet Du Cerceau's "*Grandes Arabesques*" (36 plates, 1566) were also purchased.

The Museum was fortunate enough also to acquire, by purchase, a rare series of engraved designs for carriages of the period of Louis XV. This consists of three sets (of 13, 12, and 12 numbered plates respectively) by J. F. Chopard, with the exception of eight of the third set, which bear the name of Baudouin and represent harness. The second of these sets (B) has the following title "*Nouveau Recueil de Carosse Dessinée par* " Chopard Menuisier du Roy, A Paris Chez l'Auteur, Faubourg

"St Denis, Petite ecurie du Roy, avec Aprobation et Privilege du Roy. The third (C) has "Desseins de Harnois Pour Les Bourelhers Inventés par Baudouin". All are published by N J B de Poilly, rue St Jacques, a l'Esperance. Nothing is known of Chopard, except what is conveyed in the above title, viz, that he was "Menuisier du Roy" and gave the "Petite ecurie du Roy" as his address. Two of his plates, however, bear names of important persons among his clients. Plate B 8, which Chopard describes as his "Chef d'Œuvre", was made for "Mr Dupin, Fermier General. This was Claude Dupin (d 1769), the author of a book *La Maniere de perfectionner les Voitures*, 1753, and the mention of his name, in this connection, suggests that some of Chopard's highly ingenious devices may have been attempts to carry out the theories of his patron. Another client, whose name is given, "Mr le M<sup>r</sup> de Richelieu, was the famous Marshal de Richelieu. For him, Chopard made a vehicle which can only be described as an elaborately ornamented Bath Chair, pushed from behind, and steered by the sitter. Of this, the designer says with pride, "M<sup>r</sup> le M<sup>r</sup> de Richelieu a depuis 15 ans une de 'ces Voitures, qu'il nomme *sa Dormeuse*, avec la qu'elle il a fait de long Voyages. Rien n'a encore manqué". As Richelieu received the rank of Marshal of France in 1748, we have, here also, a useful indication of date. Baudouin was in all probability, Simon Rene, Comte de Baudouin, an officer of grenadiers of the Regiment des Gardes françaises, who was an engraver of considerable skill. Among his works was a volume of engraved plates, entitled "L'Exercice de l'infanterie française, dated 1755-1757. All the evidence, therefore, such as it is confirms the date (circa 1750) generally given to the series under notice. Merely as ornament, the designs are very interesting, having many points of resemblance (including subjects of *Chinoiserie*) with our own contemporary Chippendale style. Of especial value also are the forms of the vehicles themselves. Among these are *Berlines* (including a *Berline de Campagne du Roy*, the type of carriage in which Louis XVI made his futile attempt to escape from Paris, in 1791), *Cabriolets*, *Diligences* (one of which is described as a *Diligence Anglaise coupee ou Bronche*), a *Caleche en Gondole*, a *Voiture de Chasse appelée Vouice*, seating six hunters astride, with a lady in a hooded chair behind, a *Bronette*, practically a Sedan chair on wheels, and the Sedan itself, here termed simply *Chaise a Porteur*. A carriage made for the use of horsebreakers goes under the name of *Diable*, it is particularly calculated "pour garentir l'estomach de celui qui mene et qui se tient debout". Finally, Plate B 10 gives us a view of the famous "Lyons Mail, as it came to be known to the British speaking races, the 'Diligence qui conduit a Lyon et qui part de Paris de 2 jours en 2 jours a quatre heures precises du matin'. The full route is set forth,

and consulted Charles Kingsley, in particular, as to the armour. His work proceeded under conditions of extreme poverty and hardship. On the day when he was at work on the model for Christian, he notes in his diary that he had no money left, but at 9 p.m. he got a commission to make a drawing of a horse tamer, sat up till 2.30 a.m. to finish it, and thus earned 10s. He began the great 'Vanity Fair' subject in July 1860, but it was not finished until the 18th June in the following year, after many failures to realise his ideal. It is interesting to note a reference in his diary during this period to "Practice from Holbein", for some of the designs show markedly the influence of the "Dance of Death" in technique. Shields sent a photograph of *Vanity Fair* to John Ruskin and asked for his advice as to the engraving on wood. Ruskin's opinion of the drawing was—"I think the design quite magnificent, full of splendid power. Later he wrote "Nothing can be more wonderful than this drawing, and 'I know no one in England who could have made that drawing but yourself. Kingsley also praised the work highly, and though the ill-paid undertaking (he eventually received £2 extra for *Vanity Fair*) nearly shattered his health, it laid the foundation of his reputation, and did much to secure for him the friendship and help of many men of distinction, among whom one may mention D. G. Rossetti, Ford Madox Brown, Sandys, Burne Jones, and Charles Keene. Owing to the difficulties of getting satisfactory wood-engravings of the drawings, and delays partly due to Ruskin's negligence, the *Pilgrim's Progress* was not completed until 1864, when it was published merely as a set of illustrations with brief extracts from the text descriptive of the various subjects. In the meanwhile Shields had done his one other great set of book illustrations, the series of designs for Defoe's "Plague", the original drawings of which have recently been acquired by the Manchester Art Gallery. The series in this Museum includes studies for each of the 20 subjects of the *Pilgrim's Progress*, no less than 24 being for "Vanity Fair" alone. The fine drawing now reproduced (Plate 9) was presented by Dr. Herbert H. Mills to supplement those purchased at the Johnson sale.

A number (20) of studies by Charles Green, R.I., for book illustration, and a collection of working proofs of illustrations, initial letters, &c., mainly for the Kelmscott Press, engraved by the late W. H. Hooper, also fall within this category.

#### DESIGN (various Classes)

Mr J. D. Crace has added to his earlier gifts a large collection of working drawings, designs, &c., by A. W. Pugin, Owen Jones, J. G. Crace,

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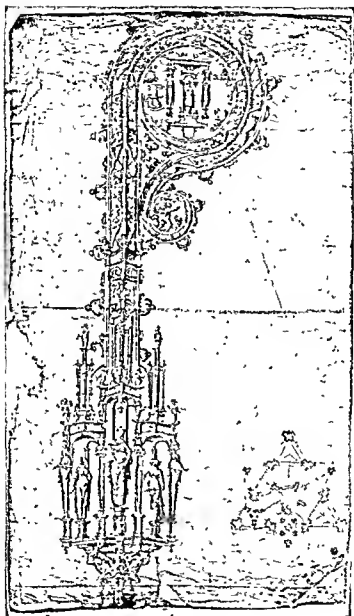


STUDY FOR 'HILL DIFFICULTY' in Illustrations to Bunyan's Pilgrim's Progress  
1864 By Frederic James Shields (1833-1911)  
PRESENTED BY DR HERBERT H VILLS

attribution to a Flemish goldsmith was rejected in favour of one to a French craftsman. In all the details are to be seen the characteristics of the French Renaissance, the tall, graceful female figures, with small heads, the slender shafts, the restraint in the use of the grotesque, and the quality of the scrollwork on the panels. The child angels show a strong Italian influence, and this combination has led to a definite attribution of the design to the one man whose known work especially coincides with it, namely, Jacques Androuet Du Cerceau (b about 1510, d about 1585). If this is correct, it must have been an early work, executed soon after his return from Italy, about 1533. He is known then to have made a number of designs for ecclesiastical goldsmiths work, one, a retable in the Foulc collection, is dated 1534, and another retable (described by Geymuller, *Les Du Cerceau*, p. 289), has the same subject: the Virgin and Child, with two Saints, within three canopies, classical columns, a pentagonal base and other remarkable points of correspondence. It only remains to add that Dr P. Jessen, Director of the Kunstgewerbe Museum Library and Print Collection of Berlin, and one of the leading authorities on ornament in Europe, has since arrived independently at this identical attribution.

### CHINESE AND JAPANESE ART.

Further progress has been made with the formation of a representative collection of Japanese Painted Screens, the importance of which to students of decorative art can hardly be over-estimated. During the year seven additional specimens were purchased, including a fine pair representing the Four Seasons, and attributed, on good authority, to Kitagawa Soyetsu, a pupil of Kōrin, another, representing a vine growing by the water-side, quite unusually broad and sumptuous in effect, in the style and perhaps by the hand of Kanō Yeitoku, one of the greatest masters of the Kanō School and especially famous for work of this class, and a screen by Tosa Mitsushige, with a particularly interesting treatment of the old poetic game, in which the fans of the players were floated down a stream, each being required to improvise and write a poem before his own fan passed him. The Museum collection of Japanese fan designs, it may be remarked, is now well worth of attention, and this also has been strengthened by the purchase of examples by Utamaro, Shunshō, Toyokuni, Bunchō, Shunyei, Shunko, Kitao Shigemasa, &c. One by the latter artist, reproduced in Fig. 14 on page 20, is of interest in regard to its close resemblance to a well-known colour print by Utamaro, representing that artist at work on a



ORIGINAL DESIGN FOR A CROZIER. By Jacques Androuet Du Cerceau (c. 1510-1585).  
See p. 27.



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## IV—LIBRARY

**D**URING the year 1912 almost all the money available for purchases for the Library has, in accordance with the usual practice, been expended on new books on fine and applied art, produced in this country or abroad. Among these new books have been many of great importance, but they are not considered to be suitable for notice in this review. A list of them is given in the Appendix to the Annual Report of the Museum.

Among the works that here receive attention one of the most important is the first of those described under the heading "Gifts." This is a series of six volumes of Minutes and Accounts of the Etching Club, and it forms a document of great interest, of a class represented already in the library by the Minute Book of an earlier society, the Associated Society of Painters in Water Colour. Manuscripts of this class are of great value to students of the history of art in England, and they are eminently desirable acquisitions for a library such as the Library of the Museum. The manuscript described at the beginning of the section devoted to "Purchases" is also of considerable interest, but the most important purchase of the year is certainly the volume of six sixteenth century Italian embroidery and lace pattern books (Fig 19 and Plate 11) described later in the same section.

## (1) GIFTS

To the generosity of Colonel Walter C Horslev, V D, the Museum owes the important gift of original minute and account books of the Etching Club. Such attention has been called in the

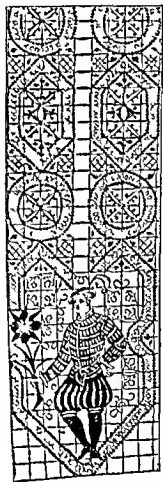
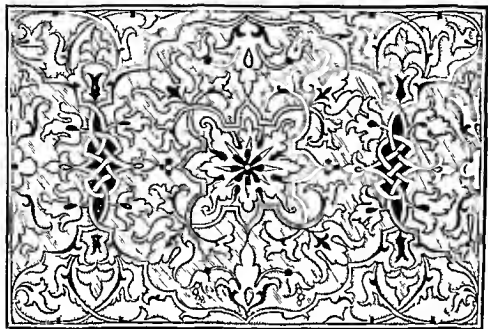
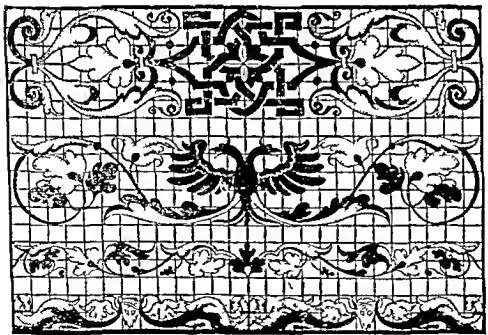


Fig 19



1



2

- 1 DESIGN FOR EMBROIDERY From *Bellezze de ricami et disegni* Venice, 1558  
 2 DESIGNS FOR EMBROIDERY From F Calepino *Splendore delle virtuose giovani*  
 Venice 1563

of the Japanese vellum edition of the Catalogue of the late Mr Pierpont Morgan's Collection of Watches, compiled for him by Dr G C William son. This sumptuous volume contains among its illustrations a number of remarkable facsimile reproductions, most exactly coloured by hand, and it is of extreme rarity as only 20 copies of the edition have been printed. Among other owners of great collections who have presented catalogues of their treasures, or of special sections of them, mention must be made of the Duke of Berwick and Alba, who gave a copy of the new catalogue of his pictures compiled by Señor A M de Bircr, and a copy of the earlier catalogue of the *Colecciones expuestas en las vitrinas del Palacio de Liria*, compiled by the Duchess of Berwick and Alba and privately printed in 1898, of M Michel Botkine, who presented a copy of the catalogue of his collection with illustrations including a remarkable series of coloured plates of Byzantine Enamels and of Mr H Yates Thompson's gift of the third volume of *Illustrations of 100 Manuscripts* in his collection.

The Direction of the great Porcelain Manufactory of Meissen presented a copy of the English edition of the elaborate and well-illustrated *Festschrift*, issued in commemoration of the 200th anniversary of its foundation, and from the Worshipful Company of Armourers and Brasiers of London was received a copy of the *Supplementary Description*, by Mr H D Ellis, of some of its ancient silver plate.

Among the earlier printed books presented, the most interesting is perhaps the copy given by Mr Bristow Potter of Robert More's book entitled *The first invention of writing: an essay compendiously treating of the whole art*. The text of this, unlike that of most writing books, is not confined to technical instructions, but gives a brief history of the older printed writing books known to the author, starting with I Vicentino's of 1522. The plates, with a few of the usual writing patterns, include a portrait of More by W Sherwin, and an advertisement of his writing school.

A small collection of books given by Mr Somers Clarke comprises five (including a newspaper cutting book annotated in manuscript) relating to St Paul's Cathedral, and dealing chiefly with the mosaic and other decorations, for which Sir W B Richmond is responsible, and with the question of the Wellington Monument, while the other two items in the gift are rare booklets of 1749 and 1756, descriptive of the house and gardens of Stowe in Buckinghamshire.

The chief gifts of Photographs were a collection of 140 of views in Ceylon including many of ruins in the ancient capitals of Anuradhapura and Polonnaruwa, given by Mrs Moberley, and a series of 42 of ancient buildings at Hatra in Mesopotamia, given by Miss G Lowthian Bell.

## (2) PURCHASES

As has been mentioned above, no detailed description is given in this series of *Annual Reviews* of any newly issued book on fine or applied art bought for the Library, but the notes that follow are restricted to the most important manuscripts and old printed books acquired.

Among such acquisitions during 1912 is a very interesting manuscript volume in French entitled *Voyage d'Angleterre, de Hollande et de Flandre fait en l'annee 1728*, a misleading title, as almost the whole book is devoted to England. It is written in the form of six letters, described as follows in the list of contents: (1) Route de Paris a Londres, (2) La Ville de Londres, (3) Les Cabinets Curieux, (4) Les Environs de Londres, (5) Sur les Anglois, (6) Retour de Londres par la Flandre. The third chapter, describing visits to important collections of pictures, makes it of especial value. It is illustrated with a number of old prints, views, elevations of buildings, &c., and with sketched plans, some of them tinted, of Stonehenge, and of the houses and gardens of Blenheim, Kimbolton, Wilton, &c. It has not been possible yet to identify the author, but he was evidently gifted with the power of keen observation. He was especially interested in gardens, and among other matters describes in great detail the method of upkeep of English lawns, and discusses their indebtedness to our climate for their perfection. In this connection he gives an early description of an iron roller, mentioning the use of such as well as of stone rollers. This manuscript is now exhibited in Room 74, Case 12.

Among printed books, the chief purchase was a volume containing six early lace and embroidery pattern books, all published at Venice during the years 1549-1563. Their titles and dates are as follows: (1) M. Pagani, *Il Specchio di pensieri delle belle et virtuose donne dove si vede varie sorti de ponti*, 1549, (2) F. Calepino, *Splendore delle virtuose giovani dove si contengono molte, & varie mostre a fogliami*, 1563, (3) F. Calepino, *Lucidario di ricami, nel quale si contengono molte, & varie sorti di disegni*, 1563, (4) *Bellezze de ricami, et dessegni. Opera nota nella quale si ritrovano varie & diverse sorte di mostre*, 1558, (5) *Il Monte, opera nota di ricami, intitolata Il Monte*, 1557, (6) G. A. Bindoni, *Il Mount, libro secondo*, 1559. All of these books are rare and of great interest and value. They contain altogether 183 pages of patterns. As the volume could only be bought complete, its acquisition involved some duplication of material in the Library, which contained already a copy of No. 4, and another edition, with only slight variations, of No. 5. It is interesting to note that No. 6, the second volume of *Il Monte*, agrees better with the edition of the preceding volume already in the Library.

than with the one with which it is bound, in the setting up of the title page, where the chief difference between the two editions occurs. Two pages and a portion of another are reproduced in Plate 11, facing page 30, and Fig 19 on page 30.

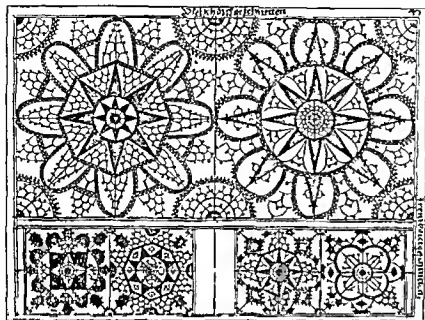


FIG 20

ready in the Library were incomplete copies of Parts 2, 3, and 4. To them has now been added an issue of Part 1, with the full set of 50 plates of patterns, but wanting the frontispiece and part of the text, and plates to fill some of the gaps in the patterns in Part 2 have also been acquired.

The other purchases of old books include a considerable number of interesting technical treatises, the titles of which are given in the Appendix to the Annual Report, but among them is no work of such importance as to require detailed description here.

Among photographs acquired by purchase, special mention must be made of a collection of 550, reproducing drawings of churches in Surrey and Sussex made by Henry Petrie, F.S.A., between the years 1790 and 1810. The Sussex series is so complete that it is said to include all the churches then existing in the county, with only one exception. The negatives were made for the Archaeological Societies of the two counties named, with the kind permission of the owner of the drawings, Mr. Edgar Sharpe, and under the supervision of Mr. P. M. Johnston,

To another and later series of pattern books, already imperfectly represented in the Library, important additions were made. The series in question is the set of four pattern books (*Neues Modelbuch*), by Rosina Helena Furst, published at Nuremberg in the second half of the seventeenth century (Fig 20).

The volumes al

F.R.I.B.A., who was so good as to bring the matter to the notice of the Museum.

The additions to the Photograph Collection include also 70 prints made from negatives kindly lent for that purpose by Mr. F. W. Nunn, the Honorary Secretary of the Greenwich Antiquarian Society. Fifty-three of them illustrate the recent excavations at Lesnes Abbey (*see* page 6) and finds made there, while the others are views of Mince Pie House, built at Blackheath by Sir J. Vanbrugh, which is now destroyed.

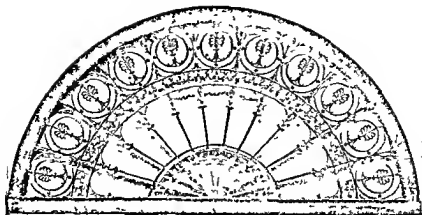


FIG 21 (See page 38.)

## V.—DEPARTMENT OF METALWORK.

THE year has been marked by the acquisition of some unusually fine examples of the goldsmith's art. The sale of the collection of the late John Edward Taylor furnished an opportunity for the purchase of objects of exceptional importance, and a few other examples having been obtained from private sources, the Museum collection has been materially strengthened in certain directions.

With regard to objects in the baser metals, the few pieces of European origin which have been acquired are all of exceptional merit. In Far Eastern metalwork several early pieces of Chinese bronze have been acquired, and a group of Japanese swords of a very high order has passed into the Museum from the collection of a well-known authority on that subject.

The general policy has been pursued of endeavouring to fill up gaps in the collections, and it has been felt that efforts should be directed towards the acquisition of a few objects of the highest importance rather than a large number of works, the artistic level of which is to some extent already exemplified in the Museum collection. But there are, unfortunately, still many phases and periods of art which demand more adequate representation. Above all, the collection of English silversmiths' work is inadequate in every period except the latter half of the eighteenth



century. It possesses no example of Paul Lamerie's work; the period of Queen Anne is represented by one or two pieces only, and the succeeding reign by very few more. The seventeenth century is even less represented; the collection includes no example of a steeple cup or a punch bowl, and other objects which should unquestionably be found in a national collection. The sixteenth century has indeed been strengthened by the fine silver-gilt tazza from the Taylor collection, but it still awaits much fuller representation; there is, for instance, no example of a rosewater ewer or dish, nor of the graceful cups of wine-glass shape of the time of James I. For examples of earlier date the Museum has to rely upon reproductions of plate belonging to colleges or to livery companies and corporations. In English ecclesiastical silversmiths' work the collection lacks more than one of the types of pre-Reformation chalices, and several known varieties of Communion cups of a later period, and it possesses not a single example of the fine flagons made for church use in the seventeenth century.

Apart from the late Mr. Fitzhenry's generous loans, French silver is sadly wanting, and Irish silver is not better represented.

The collection of ironwork is in need of some good examples of old English gates, and early door furniture is but poorly represented. The group of French ironwork, thanks to the late Mr. Fitzhenry's generosity, is steadily growing, but is in want of examples of the large screens and gates of the eighteenth century. Fuller representation is needed of the skill attained in working iron in Spain and in the Low Countries.

In cast brasswork it would be an immense gain if the collection could include one or two of the large pieces of work such as lecterns and paschal candlesticks, produced in great numbers in the Low Countries, and particularly in the valley of the Meuse, from the fourteenth to the sixteenth century.

## (1) GIFTS

Messrs Thomas Elsley, Ltd, presented a large fanlight (*Room 48*), formerly at Harewood House, Hanover Square. It is in cast lead in "Adam" style, dating from the end of the eighteenth century, and is an unusually handsome example of such work (*Fig 21 on page 36*). It forms a welcome gift to the Museum, which had hitherto possessed but one or two unimportant specimens. To Major Victor Farquharson, F.S.A., the Museum is indebted for the gift of a group of nineteen gun and pistol locks, some in chiselled steel of Brescian workmanship, of the seventeenth century, others of Spanish and German origin of the same period (*Room 20*). Mr M Yeats Brown, C.M.G., presented a remarkably fine gun-lock of chiselled steel signed by an Italian smith working about the end of the seventeenth century (*Room 20*). These two gifts have enabled the Museum to exhibit a more representative group than was possible hitherto of an interesting branch of handicraft. Mr Alfred B Yeates, F.R.I.B.A., gave a pilaster of wrought iron, formerly part of the railing to a house in Grosvenor Square. English work of the eighteenth century (*Room 24*). It is much to be desired that architects and others entrusted with the restoration of old buildings would follow this example and offer to the Museum interesting pieces of old work, which being too far decayed for actual use, have had to be replaced. Other gifts in wrought iron were a standard from a weather vane, English work of the seventeenth century, from Mrs Oswald Barron (*Room 24*), part of a trivet, English work of the eighteenth century, from Mr Archibald Hamilton (*Room 24*), and a miners lamp with suspension rod, acquired at Mons, South Belgium (*Room 23*), from Mr Oswald Barron, F.S.A. An anonymous donor presented a circular plate from a pair of wafering irons, Italian work of the sixteenth century (*Room 22*), and Mr A E Anderson presented a cast iron fire back, English work of the end of the seventeenth century probably taken from a Dutch model (*Room 21A*). Mr Charles Lund added to his gifts of previous years a pewter feeding bottle of eighteenth century German work (*Room 16A*). Mr George Jorck presented two pairs of snuffers and a lady's work-holder in cut steel (*Room 24*), English work of the late eighteenth century. A Russo Greek brass devotional plaque of the eighteenth century was presented by Mr C Broadbent (*Room 39*). Mr Walter Child, a generous donor to the Museum, gave a small crucifix, the figure of which is of iridio-platinum entirely "raised" from the flat plate, an example of modern work of considerable interest to craftsmen and students.

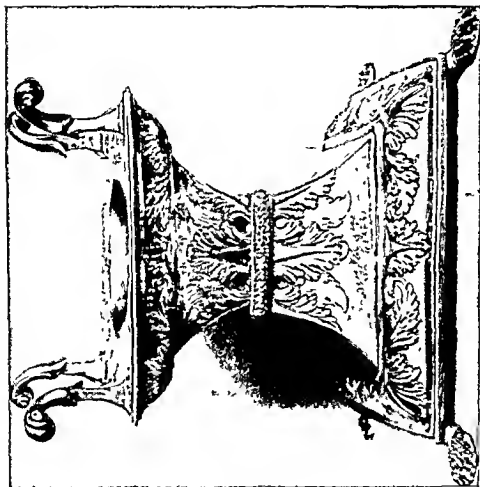
Sir Arthur Church, K.C.V.O., F.R.S., has again aided the Museum collection of Japanese sword furniture by the gift of some much needed



TANKARD    Serpentine marble mounted in silver    English, about 1620    See p 39  
 BRYAN BEQUEST

## (1) GIFTS

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SALT-CELLAR Silver, repoussé and chased English, London, 1664-5. See p. 39  
DRAWN BY REQUEST

examples (*Room 12*), a Japanese arrow head of attractive form also comes from him (*Room 18*) Mr R A P Davison, who in 1908 generously presented a collection of over a hundred Japanese swords, has now added to them a dagger of which the blade was forged by Kanenori in the precincts of the great Ise temple "from iron left over from the sacred temple sword" Its date is about 1670 (*Room 18*)

Two interesting objects of ancient Chinese workmanship are a bronze war-drum (*Room 16*) dug up recently in Kuanghsi province, dating from the Han dynasty (202 B C to A D 220), given by Mr E C Wilton, and a bronze halberd-head (*Room 16*) of a type well known though not hitherto represented in the collections, dating from the Chou dynasty (1122 to 255 B C), the gift of Dr C G Seligmann

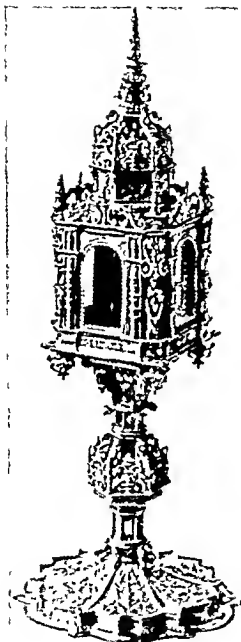
A bronze pen rest of curious design, Chinese work of the seventeenth century (*Room 16*), together with a pair of bronze pricket candlesticks and a well-designed and finely-finished *sentoku* incense burner, both of Japanese work (*Room 15*), is the gift of Mr H J Plungst, F S A

Mr Charles Lund has shown his continued interest in the Japanese collections by the gift of several objects of types hitherto unrepresented. Such are a general's iron war-fan, a fan-shaped truncheon, a throwing-arrow, a steel horse bit with *Paulownia* design, (*Rooms 17, 18*), and a set of two gilt copper wine pourers as used on ceremonial occasions (*Room 13*)

Other gifts of Oriental work include a Japanese iron war fan from Major L C R Messel (*Room 18*), a set of Canton jewellery in silver filigree with carved cranes-skull medallions from Mrs Nevroud (*Room 27*), and a Turkish pistol ramrod in steel with silver decoration from Mr Murray Marks (*Room 18*)

## (2) BEQUESTS

Under this heading, reference must first be made to two superb pieces of English silversmiths work purchased under the bequest of the late Francis Reubell Bryan. The one is a tankard of green serpentine marble mounted with a cover, bands, foot and handle of silver (*Plate 12, facing page 38*). It dates from the reign of James I, and the design on the lid in the style of Michel le Blon shows that the English silversmith had freed himself from the German influence prevalent in the previous century. The mounts are extraordinarily fine examples of workmanship, and show various methods of engraving and casting in stamped moulds. There is no hall-mark on the object, but the maker's mark is the same as that which occurs in conjunction with the London hall-mark for 1623 on a well known ostrich-egg cup in the Swaythling collection. The second (*Plate 13*) is a silver



1.



2.

salt-cellar bearing the London hall mark of 1664. It represents the last form of the ceremonial salt, on which, especially during the Elizabethan period, much of the finest skill of the silversmith was expended. It is of square plan, resting on four shell feet, the base and upper part are wide, the middle contracted, around the cavity for the salt rise four scrolls. Examples of similar form are in the possession of Winchester College, the Corporation of Portsmouth, and the Clothworkers Company, but no other known example exhibits the fine decoration of admirably chased and repousse acanthus foliage (Both in *Room 38*).

A group of five coffers and chests were bequeathed by the late Miss E. I. J. Mackworth Dolben, comprising an arched top chest on wheels, painted with figures and bearing the date 1597, an interesting example of German work hitherto unrepresented in the Museum collection, a wrought iron coffer decorated with applied strapwork and foliage, German work of the seventeenth century, (both in *Room 21A*), a small casket with arched top covered with leather and decorated with lattice work in iron, of the same period, and two smaller caskets one of German seventeenth century work, and the other probably a Flemish production of the sixteenth century (*Room 23*).

A clock and a pair of candlesticks, French work in bronze and ormolu, were bequeathed by Mrs. Marie Adeline Dumergue.

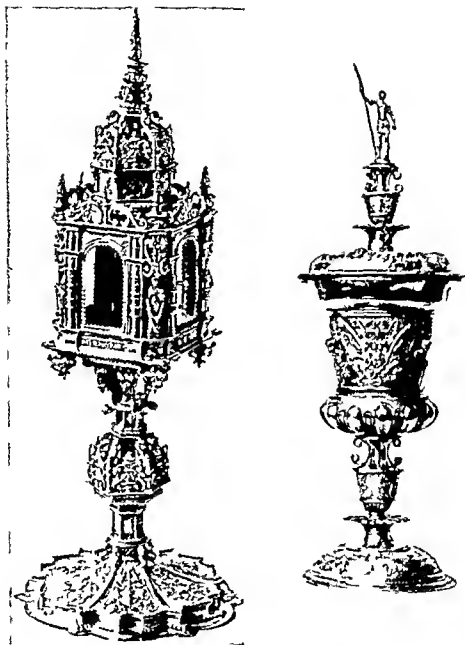
### (3) PURCHASES

The most important purchase of the year in this Department is a Custodia of Spanish workmanship dating from the sixteenth century, bought at the sale of the Taylor Collection (No. 1 on *Plate 14*), and one of the richest pieces of ecclesiastical plate ever acquired for the Museum. The design is architectural in character, with a body of octagonal shape, the shorter sides bearing canopies of richly chased scrollwork beneath which are figures of Faith, Hope, Charity, and a bishop. The upper part is decorated with scrollwork, panels of foliage, and enriched finials, the hexagonal stem has an elaborate knop, and issues from a foot of cusped sexfoil form divided into six panels, the latter are exquisitely repoussé and chased in the finest style, with a cross and a profusion of foliage amid which are two male and female busts, possibly portraits of the donors (see *Fig. 22* on page 41). The whole of the execution indicates the hand of a craftsman of the very highest inventive skill and technical ability down to the smallest detail the workmanship is characterised by consummate power and skilful

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\* The more important new acquisitions are exhibited in *Room 38*





1

- 1 CUSTODIA (Monstrance) Silver gilt Spanish first half 16th century See p. 40  
 2 STANDING CUP AND COVER Silver gilt decorated in relief (German Strasbourg hall mark) 16th century See p. 43

finish. Beneath the foot is a maker's mark which may possibly point to a member of the family of Arfe, greatest of Spanish goldsmiths, as its author.

Among examples of English work the first object to be mentioned is a superb silver-gilt standing dish, or tazza, bearing the London hall-mark for the year 1564, purchased from the Taylor Collection (Plate 15, facing page 42). It is decorated with admirable engraving of arabesque foliage both inside and outside the bowl, contrasting effectively with the bold repoussé work of the centre-piece and foot. The decoration on the latter consists of masks and strapwork cartouches with groups of fruit. The work is executed with great spirit, the design showing in a marked degree the German influence of the period. The Museum Collection of Elizabethan silver is small and has not hitherto

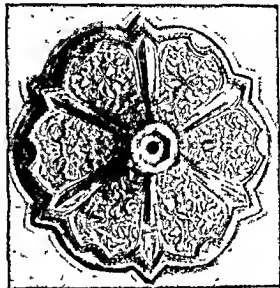


FIG. 22. (See page 40)



FIG. 23.

possessed an object of this form. A second handsome piece of English silver is a two-handled cup and cover, of bold outline with wide-spreading handles and contemporary heraldic engraving; a specimen of remarkable purity and of great value as an example for the modern craftsman. It bears the London hall-mark for 1719, and is the work of Richard Bayley (Fig. 23).

An important collection of Sheffield plate purchased during the year has enabled the Museum, for the first time, to exhibit an adequate representation of this attractive branch of art (Room 39). It consists mainly of pieces of the most artistic period of the manufacture, the latter part of the eighteenth century, together with a few pieces of early and

late date, which serve to illustrate the development of the art. The forms of the objects are largely of classical design, equally admirable for their

proportions and the refinement of their decoration. The collection also includes a number of examples of the exquisite pierced work for which the Sheffield makers were celebrated. The extraordinary beauty and perfection of form and decoration, frequently surpassing that of the silver of the same period can only be explained by the collaboration of designers of first rate ability with craftsmen of the highest skill.



FIG 24

A silver clock watch of the time of Charles II, made by "Jeremie Gregory at the Royall Exchange, London, is a specimen of unusual excellence, the side of the case is pierced with a band of flowers, and the back delicately engraved with a sea fight, signed 'P Hallam' (?) (Fig 24). Jeremie Gregory was a well-known maker who entered the Clockmakers' Company in 1652, and was Master in 1665 and 1676.

The art of the French silversmith is represented by a silver incense boat (*navette*) of the fifteenth century, a charming piece of work of great simple

city and beauty of outline, and a welcome addition to the group of Gothic work already in the Museum, this object was purchased from the Taylor Collection (Fig 25). A further important acquisition is a pair of silver candlesticks dating from the

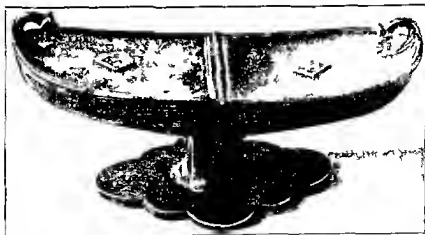


FIG 25



TAZZA: Silver gilt, engraved and repoussé. English; London hall mark for 1564-5  
See p 41

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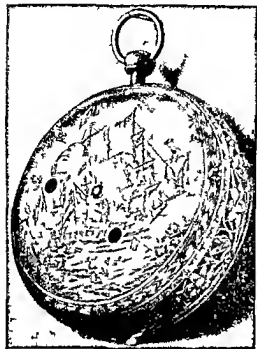


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Fig 25



close of the reign of Louis XIV. and bearing the Paris hall-mark for 1714-5 (Fig. 26). They are cast and chased in low relief, and have much interest for comparison with English work of the period, which to a large extent follows that of France in form and decoration. The Museum is lamentably poor in French silver, though the generous loan of a collection from the late Mr. J. H. Fitzhenry has largely remedied the deficiency; moreover, opportunities of acquiring genuine old French silver occur but seldom.

Another important purchase from the Taylor Collection is a standing cup and cover of silver-gilt, of fine design and workmanship, dating from the middle of the sixteenth century, the foot bearing the mark of Strasburg (No. 2 on Plate 14, facing page 40). The interest of its beauty of form and delicacy of execution is enhanced by its usefulness for comparison with work produced in England at the same period. From the Taylor sale also came a pendent reliquary, consisting of a silver-gilt frame enclosing a plaque with a figure of St. Catherine in brilliant translucent enamel on relief; an example of extraordinary beauty, probably Cologne work of the late fourteenth century (Fig. 27). Another little work, full of the Gothic inspiration and instinct for form, proportion and decoration, is a pectoral crucifix, German Gothic work of the fifteenth century, acquired from another source; the terminations bear applied reliefs with the emblems of the four Evangelists, and the back shows a cavity for a relic of the true cross, now missing (Fig. 28 on page 44).

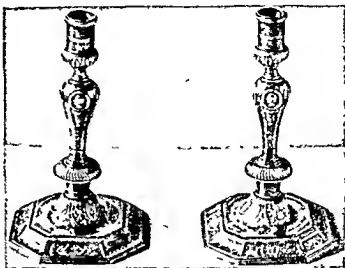


FIG. 26.



FIG. 27

Important additions have been made to the group of Scandinavian silverwork,

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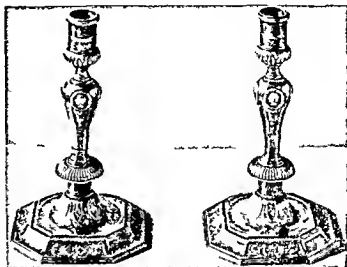


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FIG 27

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Important additions have been made to the group of Scandinavian silverwork,



a branch of art which until within the last few years had not received the attention it merited. They comprise a tankard and two beakers, the

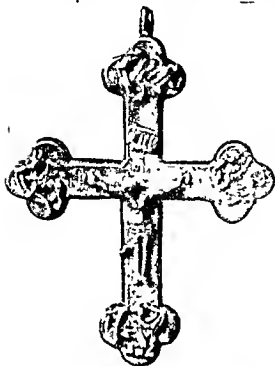


FIG 28 (See page 43)

the Toledo hall-mark and the name of the maker, Juan Antonio Dominguez. They date from the early part of the eighteenth century. Peninsular work is further illustrated by a necklace and pendant, Portuguese, of the latter part of the seventeenth century; it is of silver set with foiled topazes and pale rubies and emeralds, the colour effect being particularly successful.

Among objects in the baser metals mention must be made of a steel key, a fine English example dating from about 1700. The bow is skilfully pierced with a scroll-work design amid which appears the crowned monogram of William III.; the barrel and wards are enriched with engraved ornament (Fig. 29). It is a characteristic specimen of the highly ornate keys for which English locksmiths were famous in the latter part of the seventeenth and the early part of the eighteenth

former of generous proportions, the lid engraved with a charming design of birds amongst acanthus foliage, the feet boldly cast in relief and attached to the body by admirably modelled leaves, it dates from the late seventeenth century and is evidently the work of one of the foremost silversmiths of the day. The two beakers are of the usual trumpet mouth form, one is engraved round the upper part with a band of foliated strapwork ornament, and bears the date letter for 1766; the other is engraved with a bold design of leaves enclosing the crowned cypher of Gustavus III., and was marked at Kristianstad in the year 1770. A pair of silver candlesticks of traditional form, vigorously modelled and of good proportions, are of Spanish make, with



FIG 29

century. An unusually elaborate example of a lead cistern was added to the collection (*Room 25*), English work dated 1713 from an old house at Bromley in Kent. The front and ends are covered with moulded bands and a variety of heraldic charges or crests, on either end is a royal crown. It is the richest example of English lead work yet acquired by the Museum (*Fig 30*). For the collection of iron coffers a remarkable example was purchased doubtless the safe chest of some rich merchant or guild (*Room 21A*) which adds to the Museum Collection a vigorous type not hitherto met with (*Fig 31*).

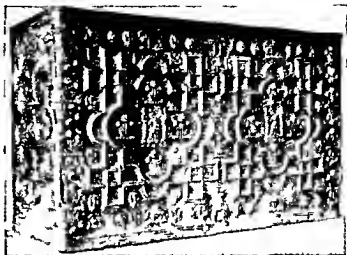


FIG 30

It is bound with strips strengthened with studs and the four corners are protected by massive balusters. The ends are decorated with Gothic tracery and furnished with drop handles, it has an ingenious device for concealing the keyhole. The work is probably Flemish of the first half of the sixteenth century. A second chest purchased during the year (*Room 21A*) is of wood decorated with mounts of hammered iron and bearing the date 1716,

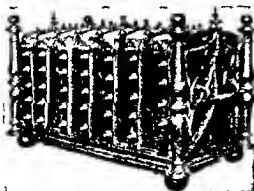


FIG 31

an excellent example of the German type of chest from Westphalia. A cast brass figure of the Virgin from a group of the Visitation is an interesting piece of the decorative work in brass known as *Dinanderie*. It shows a strong resemblance to a figure by Jacques de Gernes in the Rijks Museum Amsterdam, and is evidently a Flemish work of the same school (*Room 38*). Amongst the Oriental acquisitions one of the most important purchases was a group of eleven Japanese sword blades (*Room 18*), some of them accompanied by the

elaborately decorated fittings with which they were mounted. Japanese blades stand in a category of their own and represent the product of an art

responsible, in the opinion of many, for the finest cutting weapons the world has ever seen. This small but choice series, which was formerly in the

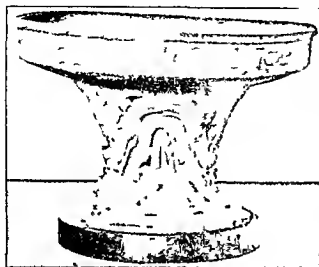


FIG 32

known to the collections were acquired during the year, notably an offering-dish (*p'u*) of *t'zza* form with wide foot pierced with a fine strap-work pattern (Fig 32), this is of the Chou dynasty (1122 to 255 B.C.), as is also a small cylindrical vase on three feet showing a beautiful polished patina of sage green hue (Fig. 33). Of comparatively late date (fifteenth or sixteenth century) is a wine vessel in the form of a rhinoceros (so called), it is, however, a direct copy from an ancient model of the Chou dynasty (All in Room 16)

The collection of Chinese and Japanese bronze figure work has received some attention during the year. Notable for the fineness of their modelling or the grace of their design are a painted bronze statuette of a Chinese sage seated on a reclining mule, a beautifully patinated bronze figure of the Buddha seated on a "lotus throne" (both in Room 15), a similar figure forming the cover of a large brass incense burner (Room 14), and some smaller examples

Some of the few remaining gaps in the projected series intended to illustrate the various schools of craftsmen who made sword furniture in

Alfred Dobree Collection, includes undoubted specimens of Japan's most celebrated smiths. Such great names as Masamune (d. 1344), Tomoshige (d. 1337), Umetada Nishijima (d. 1631), Echizen Yasutsugu (about 1624), and others almost equally famous, are represented here. The acquisition of these specimens following on the generous gift from Mr R. A. P. Davison in 1908, renders the Museum collection of Japanese sword blades worthy of attention in point both of numbers and of quality.

Several Chinese bronzes of early date and of types un-

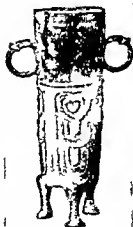


FIG 33

Japan have been filled by purchase as well as by the gifts already mentioned

Various other special groups of Japanese metalwork are for the first time represented in the Museum through purchases made this year. Such are the *midzuike* (writer's water-vessel), the seal, the paper-weight, the *kagamibuta* (or button-shaped netsuke), and the *kugikakushi* (small architectural ornament), (*Room 12*).

Of peculiar interest is a Japanese clock (*Room 12*), by a Nagasaki artist, of which the dial plate is decorated with a pattern ingeniously adapted from a drawing of Dutch leather in the *Sōken Kishō*, a famous work on craftsmanship published in 1781.

## VI—DEPARTMENT OF PAINTINGS

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THE historical collection of British water colour paintings if it is to be comprehensive needs amplification in several directions. Many of the well known artists who worked in that medium during the latter part of the eighteenth and the first half of the nineteenth centuries are represented, though not in every instance by very fine or numerous specimens, but good examples of the work both of many of these artists and of lesser contemporaries of merit—and there were not a few such—would be of great value in developing the collection. In works by water colour painters of the latter years of the nineteenth century the Museum is comparatively poor, and several important deceased members of the water colour societies, for instance, are not as yet represented. Of foreign water-colour drawings the Museum possesses a nucleus which, it is hoped, may gradually be expanded by gifts and bequests.

The important art of pastel painting is inadequately illustrated by examples in the Museum, which possesses works of this kind by Samuel Cooper, John Riley, John Russell, J R Smith, and a few other artists. Good pastels by British artists, such as Edmund Ashfield, William Hoare, F Cotes, H D Hamilton, Ozias Humphrey, or Sir Thomas Lawrence, or by foreigners, such as Chardin, Coypel, Drouais, Greuze, Guérin, Hoin, La Tour, Nanteuil, Nattier, or Perronneau, for instance, would be very acceptable.

The miniatures constitute the largest public collection of the kind in this country, but the field is too wide to be adequately covered by the few hundreds already in the Museum. The work of many of the leading British miniaturists is illustrated by one or more specimens, but none are yet over-represented, and signed miniatures by good though less known exponents of the art would be of much value in extending the collection. It is highly desirable also that typical productions of the chief Continental schools of miniature painting—French, Austrian, German, Swedish, &c—should be available for the student, but at present the Museum possesses comparatively few works by foreign miniaturists.

The Department of Paintings received few acquisitions during the year. All of them were gifts. The late Mr James Orrock, R I, to whom



SPATE ON THE YORE AT AYSARTH FORD. Water colour drawing Signed and dated 1888 and 1901  
By the late James Orrock R.I. See p 49

PRESENTED BY THE ARTIST

the Museum is indebted for several previous donations, presented a water colour painting by himself (*Room 65*), and a small oil painting of an Italian lake scene in the style of Richard Wilson, R A (*Room 96*). The water-colour (*Plate 16, facing page 48*), "Spate on the Yore at Aysgarth Force, Yorkshire," shows the swollen stream rushing between wooded banks along its rocky bed. It is a large drawing and a typical example of Mr Orrock's work. It was exhibited at the summer exhibition of the New Gallery in 1889, and is signed and dated 1888 and 1901.

Two water colour drawings, "Old Mill, Essex," and "In Kensington Gardens," by the late Miss Kate Prentice (b 1845, d 1911), were given by Miss Ellen M. Creak.

Mr William Vaughan presented a collection of six miniature heads of dogs in enamel by William Essex, mounted in scarf pins, and a head of a fox by the same artist set in a stud. These enamels were painted for the donor in the years 1860 to 1862, when Essex was almost an octogenarian. Essex, who was one of the best English enamel painters of the nineteenth century, is represented in the Museum collections by examples ranging in date from 1824 to 1862, some are relatively of considerable size, and the best are copies after paintings by various artists.

An oil portrait of the late Sir Caspar Purdon Clarke, CVO, CIE, FSA, formerly Director of the Victoria and Albert Museum, and subsequently of the Metropolitan Museum at New York, was presented by Mr N. Seeley and other friends in America. The portrait was executed in the year 1907 by George Burroughs Torrey, an American artist.

## VII—DEPARTMENT OF TEXTILES

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IN reviewing the additions to the permanent collections of textiles during the year the most satisfactory feature is the number and interesting nature of the gifts received. The wide range of the textile collections and the steady rise in prices renders it increasingly difficult to make the limited sum available for purchases cover the field in any adequate degree. The help given by means of donations of embroideries is worthy of special remark, in view of the awakened and growing interest in this beautiful art.

A considerable number of classes and many individual students have made practical use of the embroidery collection during the year under review. Newly acquired specimens are often examined and copied directly they are made accessible, and it is a matter of gratification that while the collection has received some useful accessions by purchase during the year, the additions by gift and bequest have exceeded in number and value those acquired in this way.

It may not be out of place to remind friends of the Museum that a fragment of embroidery left over, perhaps, from a larger piece which has been made to serve some practical purpose, is often of the greatest use to students at the Museum. Many donations have been of this character. Some pieces find a place in the smaller frames of embroideries on exhibition, and others are put by in portfolios to be examined by those who make use of the students' room of the Department, or by any visitor who wishes to see the specimens of a particular class not on permanent exhibition in the galleries. Small pieces of other classes of textiles, woven, printed, or stencilled, and specimens of lace are, of course, made use of in the same way. Examples showing methods of work are found particularly acceptable.

### (1) GIFTS

The prominent place taken by embroideries among the year's gifts is largely due to the benefaction of a generous donor, Miss Baxter, who gave on behalf of her late sister Miss Kate Baxter, an extensive and varied collection of embroideries which was divided between the Department of



Textiles and the Circulation collections. Among those of European origin retained in the Department may be mentioned an Italian white silk dalmatic of the early years of the eighteenth century; a silk panel with an appliqué and embroidered figure of St. Stephen, Spanish work of the seventeenth century; several examples of German embroidery on linen, including a cushion cover with a coat of arms and the date 1705; two English specimens—portions of a large hanging embroidered in wools and a small cover with a delicate pattern in silks—both dating from about the year 1700, and a number of Hungarian embroideries, chiefly costume accessories.



FIG 34

A small group of embroideries from the Greek Islands was included in this valuable gift. The true Coan curtain (Fig. 34) has suffered, like so many embroideries from the Greek Islands, by adaptation at the dealer's hands. Two other pieces have been altered for a different purpose. They are Cretan skirts, embroidered in the usual manner with a border of floral pattern; these have been adapted for use as priest's vestments. There are also some examples of the flat red embroidery from the Island of Navos. The Oriental specimens included in this gift are of a varied character. There is a number of Turkish embroidered towels, a fine Persian linen cover of the seventeenth or eighteenth century with silk embroidery, and a collection of Chinese pieces. Among the last group

the most important are a large yellow silk cushion cover, closely worked with peonies and other flowers, bats and symbolical objects in silk and gold, and a red satin valance, depicting a ceremonial procession, two phoenixes, and flowering trees. The last item in this varied collection to which reference may be made is a panel of floral embroidery from the East Indies.

An extremely curious and interesting vestment was presented to the Museum by Mr Robert Ross, through the National Art Collections Fund. It is a purple silk cope with an embroidered pattern clearly indicating a Portuguese origin, but bearing an inscription showing it to have been made for an Irish priest, probably resident in Portugal. The figures represented on the orphrey are the Virgin, St Joseph, and six Saints connected with the Dominican Order—SS Rose of Lima, Agnes of Monte Pulciano, Hyacinth, Vincent Ferrer, Thomas Aquinas, and Peter Martyr.

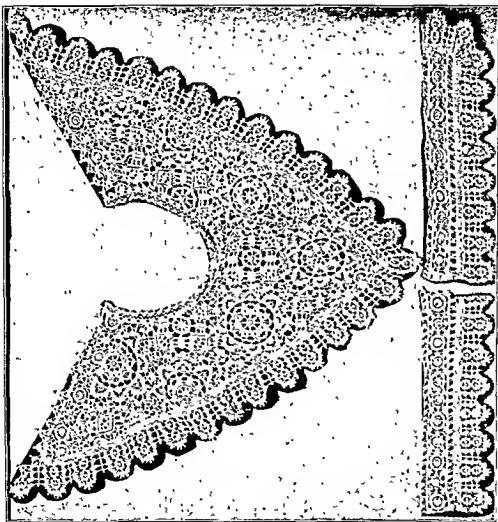


On the hood are the Virgin and Child, with SS Dominic and Catherine of Siena kneeling below, and the arms of the Dominican Order of the province of Avila in Spain. The silk morse bears an angel blowing the last trump, and the inscription, "ARISE YOU DEAD AND COME TO JUDGMENT." The inscription already referred to occurs at the lower edge of the cope, and is as follows: "PRAY FOR Y<sup>r</sup> RE<sup>d</sup> FA<sup>r</sup> MASTER PETER KILLIKELLY FOR WHOM Y<sup>r</sup> WAS MADE 1737."

Through the generosity of Mrs Lane Bryliff and Mrs Cecil Ward a small selection of embroideries and other textiles was presented, from a collection formerly belonging to their mother, the late Mrs John Lane Shrubbs. Included among these was a linen valance of the eighteenth century embroidered in floss silks, another with drawn work and embroidery of the same period, a linen towel with drawn-work of the seventeenth century, and a panel of "lacs" or darned netting of the sixteenth century, representing the Crucifixion. The first is Portuguese, and the other three are of Spanish origin. A shawl of silk and wool, woven at Norwich in the early years of the

nineteenth century in the style of the Kashmir shawls in vogue at the time was also included in this acceptable gift.

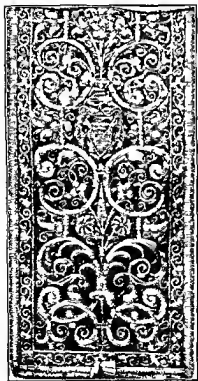
FIG 35 (See page 53)



LACE COLLAR AND BORDER. Italian; early 17th century. See p. 53.  
PRESENTED BY ALFRED A. DE PASS, ESQ.

the most important are a large yellow silk cushion cover, closely worked with peonies and other flowers, bats and symbolical objects in silk and gold, and a red satin valance, depicting a ceremonial procession, two phoenixes, and flowering trees. The last item in this varied collection to which reference may be made is a panel of floral embroidery from the East Indies.

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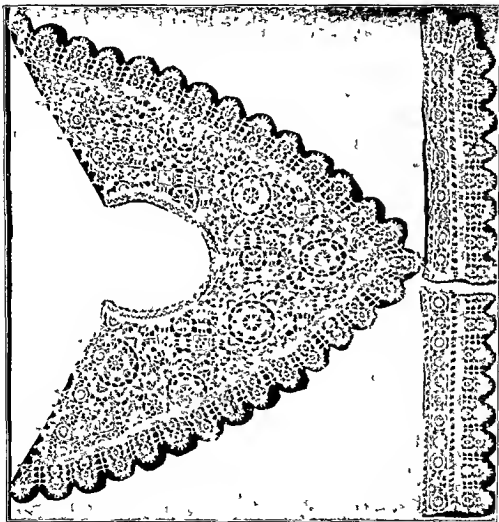


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FIG 35 (See page 53)

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LACE COLLAR AND BORDER Italian, early 17th century See p. 53  
PRESENTED BY ALFRED A. DE PASS, F.S.Q.

A portion of an orphrey of blue satin, with embroidery in gold and colours, was given by Mr Somers Clarke (Fig 35 on page 52). It is Spanish work of the sixteenth century, acquired at Malaga, and bears the arms of the Order of St. Augustin surmounted by a bishop's hat.

A gift from Mrs. Chy formed a welcome addition to a small class of textile fabrics in the Museum from graves in Peru. It is a portion of a garment, decorated with the bright-coloured plumage of the macaw, an example of indigenous Peruvian art before the Spanish conquest.

Mr. A. A. de Pass has given a lace collar and three borders. These are Italian work of the early years of the seventeenth century, and are of a kind known as "reticella." The term is applied in the beautiful Venetian lace books of the end of the sixteenth century to this type of lace, which has a linen foundation, but the linen has been almost entirely cut away so as to leave no more than a slender network of threads as the basis on which the pattern is built up. The scalloped edging to the collar and borders is of twisted and plaited threads, without the linen foundation (Plate 17, facing page 52).

A gift of a piece of velvet is of particular interest owing to its association with one of the most considerable experiments in art of the nineteenth century. It is not surprising that William Morris, whose appreciation of the beauty of mediæval textiles finds expression in so much of his work, should have desired to produce a fabric on the lines of the sumptuous brocaded velvets of the fifteenth and sixteenth centuries. The velvets are among the richest and most beautiful stuffs ever produced on the loom, and owing to their costliness there would be little chance of an effort to revive their production meeting with general favour among the purchasing public. Morris made the attempt. He designed a velvet with an intricate pattern of interlacing stems of pomegranates and flowers on the lines of the sixteenth century fabrics and wove it in pale colours—orange, blue, and white—with details introduced in gold on a loom specially constructed for the purpose. This first attempt, interesting and important as it was, proved to be the last. A length of about 20 yards only was woven at a cost of £200. A small piece of this velvet had been carefully preserved by Messrs. Morris & Co., who have now ceded it as a gift to the Museum (Fig 36 on page 54). It will be especially valued as the Museum has, unfortunately, a very inadequate record of the work of this eminent artist and craftsman. It is hoped that, as years go by, a more complete record of Morris's artistic activity may gather round the nucleus at South Kensington, and that specimens of the various woven and printed stuffs, wall papers and other objects produced within his lifetime and under his own supervision, may, by the generosity of their owners, pass into the Museum collection.

A series illustrating the Japanese method of stencilling on textiles has been given by Mr. Wilson Crewdson. They are based on a Japanese

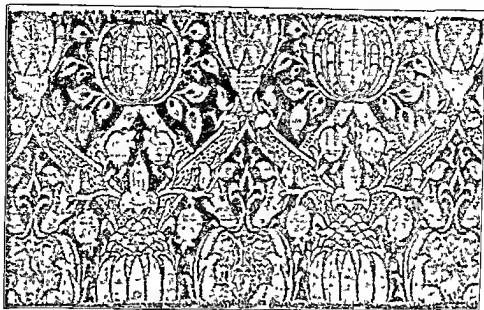


FIG 36 (See page 53)

colour-print entitled "The Moon in Autumn," designed by Hiroshige I. (1796-1858), also given by Mr. Crewdson. From this print an enlarged drawing tinted in body colour on thin hand made paper has been recently produced, and from the drawing three stencil plates (*Katagami*) have been cut in tough paper made of mulberry fibre waterproofed with *shibu* (the juice of unripe persimmons), the pattern being held together by an irregular network of human hair. A cotton towel bears the completed design produced in colours from these stencil plates. This method of decorating textiles is still largely used in Japan.

*Other useful gifts received during the year are as follows:—*

*Costumes.*—A set of baby-clothes made in England during the second quarter of the nineteenth century consisting of a lace-trimmed linen robe and shirt, and a jacket and six caps of knitted cotton given by Miss Wale; a modern sleeveless woollen coat for a woman, from Greece (Athens), given by Sir H. F. Wilson, K.C.M.G.; an English embroidered muslin cuff of the early nineteenth century, given by Mrs. Ross; two English silk brocade dresses dating from the latter part of the eighteenth century, given by Lady Harcourt Smith; a costume of the nineteenth

century for a Moorish Jewess, from Tetuan, given by Miss F. L. Gilbard, and a collection of buttons of the early nineteenth century with specimens of the materials then used and modern copies, from Dorsetshire, given by Lady Lees.

*Woven Fabrics* — A collection of Russian metal braids and lace of the nineteenth century, and a modern Chinese printed silk panel, given by Monsieur Michel de Bernoff, two pieces of English silk damask woven in the earlier part of the nineteenth century, given by Mrs. Lindsay, and two specimens of Chinese silk brocade, given by Frau Olga J. Wegner, geb. von Zalusowski.

*Printed Fabrics* — A cotton towel stencilled from plates cut from an enlarged drawing of a colour print by Hiroshige I., entitled *Sarubashi* (Monkey bridge), of modern Japanese workmanship, and a fragment of French printed cotton executed by Oberkampf at Jouy in the beginning of the nineteenth century, given by Mr. Wilson Crewdson, a specimen of English printed cotton of the late eighteenth century, given by Miss Rosa Wallis; a panel of French printed cotton of about the year 1700, probably from Alsace, and a piece of printed cotton with a reprint from a design used at Old Ford in the middle of the eighteenth century, given by Mrs. Lawrence, and a modern Japanese coloured stencil print on crepe, given by Mr. L. F. Strange.

*Linen Damask* — A German panel in blue and white threads of the eighteenth century, representing the Crucifixion and the Resurrection, given by Mr. George P. Baker.

*Embroideries* — An eighteenth century cotton panel embroidered with coloured silks, from the East Indies, given by Mrs. Behrens, an eighteenth century linen border with cut and drawn work and embroidery from the Greek Islands, given by Miss L. I. Pesci, an English embroidered linen sampler dated 1717, given by Mr. Harry Lippert, and an embroidered canvas panel (*Point de Hongrie*) worked in Italy in the seventeenth century, given by Lady Egerton.

## (2) BEQUESTS

A bequest of outstanding value and interest passed into the collection of embroideries in 1912, under the will of Miss L. I. J. Micheworth Dolben. It comprises a coverlet, a bolster, and three pillows, forming part of a set given as a wedding present in the year 1717 to the Rev. Sir John Dolben, Bart., and his bride, Elizabeth, daughter of the 5th Baron Digby.



of Geashill (Plate 18). The freshness of the white satin ground, the untarnished state of the heavy gold embroidery, and the brilliancy of the silks used for the flowers, form a criterion of the original appearance of other English embroideries of the same period in the Museum collections.

Two fans were included with the collection of porcelain and other works of art bequeathed by Mrs. Marie Adeline Dumergue. Under the terms of the will they are exhibited with the rest of the collection in the Department of Ceramics. One has mounts of chicken skin and paper, painted with figures in a landscape, and carved ivory sticks. The other is of horn with decoration in the Chinese manner painted in gold. Both are probably Dutch and date from the eighteenth century.

### (3) PURCHASES

The most notable addition during the year to the collection of pile carpets was a large Spanish carpet of the latter half of the sixteenth century, with a pattern of highly conventionalised floral forms, and ornament

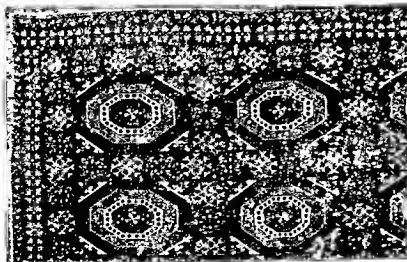
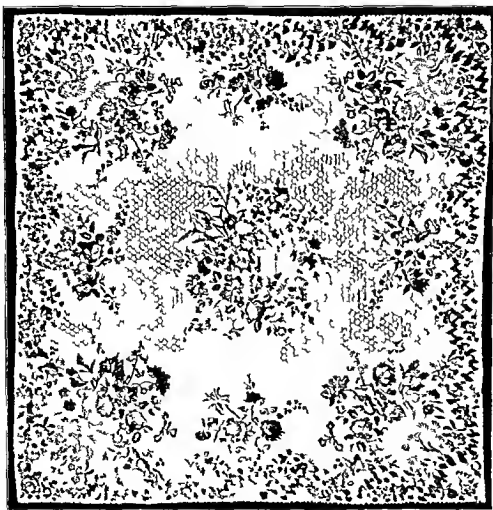


FIG 37.

inspired by the arabesque designs of Asia Minor (Fig. 37). It is knotted in bright-coloured wools on a red ground. The art of carpet weaving, after the manner of the East, is known to have been practised in Spain from an early period, but it is only of late years that real progress has been made in distinguishing those of Spanish origin from the car-

pets of the East. The collection already in the Museum gave some idea of the range of activity of the Spanish carpet weavers, but the carpet recently acquired illustrates a type of design not hitherto represented



LINEN IVORY SATIN COVERLET English early 18th century See p. 55  
 RECOVERED BY MISS L. I. J. MACKINTOSH DOLFIN

in the Museum collections. The pattern is evidently based on the carpets of Asia Minor and the Caucasus region. The chief trace of Spanish influence in the design is found in the outer border of the large repeated octagons, which consists of a stem (perhaps of pomegranates) in blue on a brown ground. The carpet was brought to this country a few years ago from a convent in Spain. Two small square mats were added in the course of the year to the collection of Chinese pile carpets, which has been almost entirely formed during recent years. One has a pattern of flowers and butterflies on a dark blue ground (Fig 38), and the other has a central medallion and corner ornaments of flowers on a red ground (Fig 39). Both are probably of the eighteenth century.

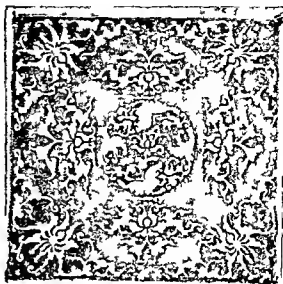


FIG 38

The earlier specimens of a collection of lace, already well known to visitors to the Museum, where it has been on exhibition for some years on loan from Mr Sydney Vacher

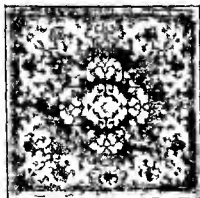


FIG 39

passed during the year into the permanent collections by purchase. They comprise the contents of two cases, starting with the earlier Italian laces of geometrical form dating from the sixteenth century and include a most useful and varied collection of needlepoint and pillow made laces of that and the following century. The specimens have been carefully brought together to illustrate the various types of design and technique in the laces of the period and it is a matter of satisfaction that they have been secured for the Museum. One of the pieces from this collection selected for illustration (Fig 40 on page 58) is a handsome Italian falling collar of pillow made lace of the seventeenth century, with the deep scallops terminating alternately in double headed eagles and mermaids. The other two specimens illustrated are Flemish pillow made scalloped borders of the same period.

At a sale by auction which took place in Paris in the spring several fine vestments and other embroideries were acquired. A dalmatic bought at this sale is here illustrated (Plate 19). The ground of the vestment is of Italian velvet of the fifteenth century with a bold foliated pattern chiefly in green with details in red and white. The apparels are of Spanish applique work of the sixteenth century, two of them with a shield bearing the Five Wounds. Another dalmatic is of brocaded red damask of the fifteenth century, with brocatelle orphreys of the sixteenth

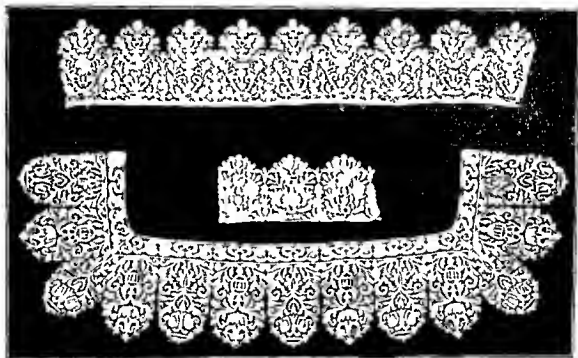
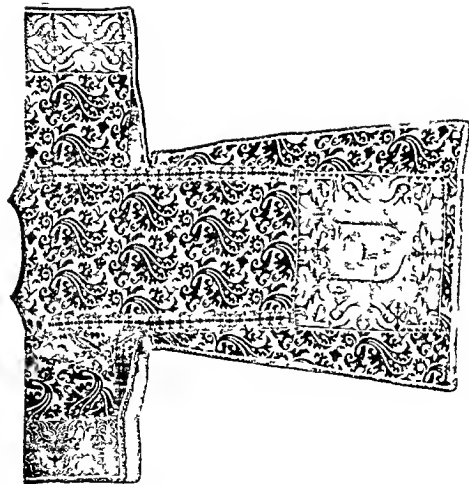


FIG. 40 (See page 57)

century. A Spanish chasuble of the sixteenth century is of plain red velvet, with orphreys heavily embroidered in gold. Another item from this sale may be here referred to—an Italian linen cushion-cover of the sixteenth century, with an effective pattern of floral sprays in blue and gold and open work borders. Among the woven fabrics purchased during the year, a specimen here illustrated (Fig 41 on page 59) may be specially mentioned on account of the successful introduction of the human figure into the pattern. The design is arranged in deep horizontal bands on a red satin ground. The floral stems filling these bands are on a



VELVET DAMASK with applied embroidered apparels. The velvet Italian 15th century the apparels  
Spanish 16th century

## (3) PURCHASES.

Perhaps the most important purchase in this Department during 1912 was that of an English lacquered cabinet of the time of Charles II. (*Room 55*). The cabinet is of black lacquer, decorated with birds and flowers in coloured and gilt composition, in relief; the mounts are of brass, and the stand of wood carved with cherubs, birds, and foliage in the characteristic manner of the period, and covered with the original silver leaf. This bold type of lacquer is extremely rare, and illustrates the first effort made in England towards imitating the Chinese and Dutch cabinets which were then being imported into this country (*Plate 22*).

Another purchase of great interest is a piece of oak panelling (dated 1546), from Beckingham Hall, Tolleshunt Major, Essex (*Room 52*). The panelling is divided into twelve compartments and contains the Royal arms of Henry VIII, the arms of Beckingham, the head of Stephen Beckingham, and two other heads traditionally supposed to be those of his son and daughter-in-law; the rest of the surface is elaborately carved with conventional ornament of Renaissance style with dolphins and cherubs. The fine quality of the work suggests Flemish influence, and

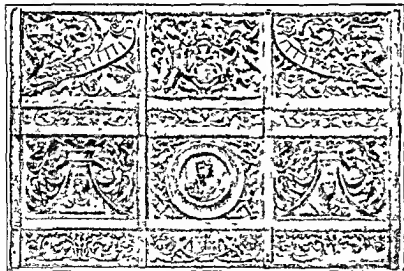
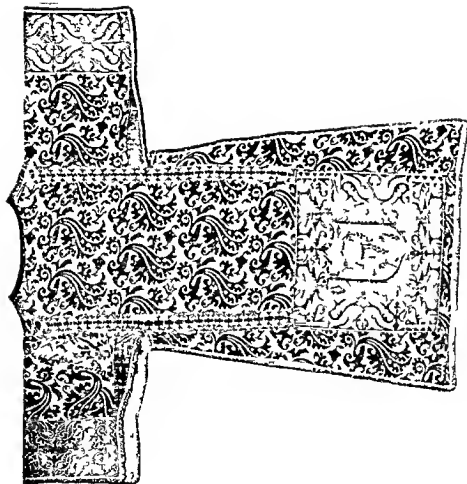


FIG. 45

panelling now exhibited in the Museum, relic of the older mansion, and is mantel to the chimney-piece, the

there is, moreover, a considerable resemblance between the ornament and the designs of Lucas van Leyden. The house, known at the present day as Beckingham Hall, was built on the site of an older building, which was erected by Stephen Beckingham on an estate granted him by Henry VIII in 1543. According to tradition, the old hall was destroyed by fire; the piece of probably the only existing formed the over



VELVET DALMATIAN with applied embroidered apparels The velvet Italian in 15th century the apparels,  
Spanish 16th century

At a sale by auction which took place in Paris in the spring several fine vestments and other embroideries were acquired. A dalmatic bought at this sale is here illustrated (Plate 19). The ground of the vestment is of Italian velvet of the fifteenth century with a bold foliated pattern chiefly in green with details in red and white. The apparels are of Spanish appliqué work of the sixteenth century, two of them with a shield bearing the Live Wounds. Another dalmatic is of brocaded red damask of the fifteenth century, with brocatelle orphreys of the sixteenth

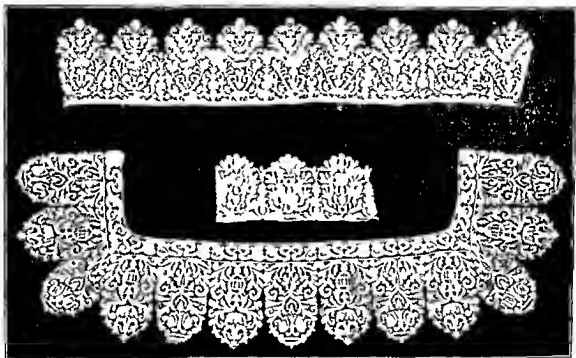
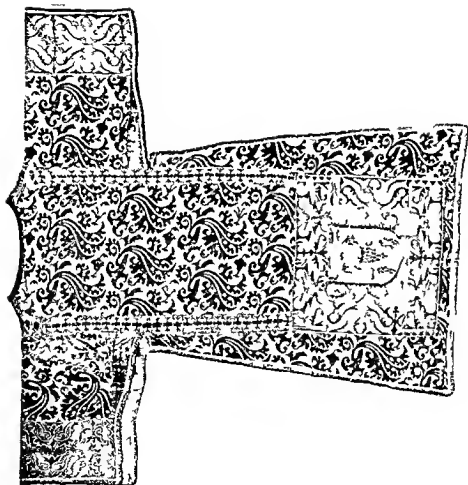


FIG 40 (See page 57)

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VELVET DALMATIC with applied embroidered apparels. The velvet Italian, 15th century the apparels, Spanish 16th century

large scale, and among them is a female figure in rapid motion, holding aloft a basket filled with fruit and flowers. The weaving is Sicilian, of the latter part of the seventeenth century.

A loose muslin garment worked with a repeated floral pattern in bright coloured silks was included in a small collection of embroideries acquired by purchase during the year. The type of ornament is familiar

large scale, and among them is a female figure in rapid motion, holding aloft a basket filled with fruit and flowers. The weaving is Sicilian, of the latter part of the seventeenth century.

A loose muslin garment worked with a repeated floral pattern in bright-coloured silks was included in a small collection of embroideries acquired by purchase during the year. The type of ornament is familiar in the Turkish hangings of the seventeenth and eighteenth centuries, but it is more rarely found on a costume. The other examples in this collection are chiefly Italian and Spanish ecclesiastical work of the sixteenth and seventeenth centuries.



FIG. 41 (See page 58)

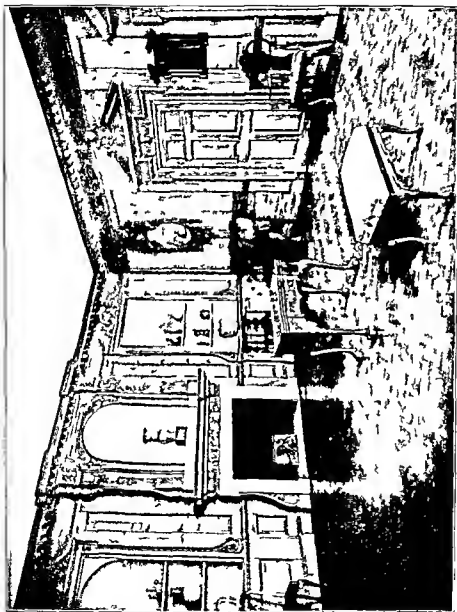


FIG 42 (See page 66)

## VIII—DEPARTMENT OF WOODWORK

IN acquiring new examples for this Department, the policy pursued during 1912 has been, as far as possible, to secure specimens of English furniture and woodwork of unusual quality and interest. This branch of the Woodwork collection still requires strengthening in order to make it a representative exhibition of the principal types of furniture in use, as well as of different styles and processes of decoration practised in England from Gothic times to the late eighteenth century. The following for instance, are required —Complete specimens of English Gothic, and Tudor furniture, cupboards (livery and others), armchairs and settles of Elizabethan and Jacobean periods, panelling of middle of the seventeenth century, chairs of all periods with original upholstery, especially late seventeenth or early eighteenth century, wall mirrors, chandeliers, and wall lights of seventeenth or eighteenth century, and good mahogany cabinet work of the eighteenth century. A few pieces of exceptional importance have been obtained during 1912, thanks, in three notable instances, to the generosity of donors, and the Department has been greatly enriched by other cases of generosity with regard both to the English and the foreign collections.

It is to be hoped that the example will be followed by others who are interested in the National Collection of furniture and decoration, and that with their assistance, some of the more striking deficiencies, especially in the English side of the collections, may in course of time be supplied.



PANELLED ROOM from No. 27 Hatton Garden E.C. English about 1730 See p. 61  
PRESENTED BY THE NATIONAL ART COLLECTIONS FUND ASSISTED BY A BODY OF SUBSCRIBERS

## (1) GIFTS

The principal gifts of the year to this Department were the following —

The panelling of a room from No 27, Hatton Garden, L C, given by the National Art Collections Fund, with the assistance of Mr Charles Allom and a body of subscribers composed of Sir Wilham H Lever, Bart, M P, the proprietors of *Country Life* news paper, Sir George A Riddell, Mr H Aray Tipping, Mr Emile S Mond and Lady Mond (*Room 56*) The house from which the panelling came—one of the principal in the street—stood on the site of the garden of Hatton House, Holborn, built by Sir Christopher Hatton, Lord Chancellor in the reign of Queen Elizabeth It was erected in 1729-30 by one Thomas Milner on land leased from Viscount Hatton After the death of the last Lord Hatton in 1762 the whole of the Hatton Garden estate came into the market, and in the catalogue of the sale which took place in 1785 the house was described as a "capital brick dwelling house (*exceedingly well fitted*)" The house subsequently became the City Orthopædic Hospital, and the panelling of this room, the finest in the house (which was elsewhere rich in panelling), was used as the Committee Room of the hospital, being situated on the ground floor at the back, its three windows overlooking the garden On the destruction of the house in 1907 the panelling was removed, and was exhibited in the year following in the Palace of Decorative Art at the Franco British Exhibition The panelling, of pine, consists of an imposing chimney piece carved with masks, acanthus foliage, and pendants of husks surrounding a niche, with wall-recesses and doorways enriched with carving of the same character The work is in the style of the architect, James Gibbs (1682-1754), and admirably illustrates the accomplished technique and bold conception of the early Georgian style, a style hitherto practically unrepresented in this Department of the Museum (*Plate 20, facing page 60*)

Another important gift was an oak livery cupboard from a farmhouse near Burwarton, Shropshire, given by Mr Robert Mond, F S A, through the National Art Collections Fund (*Room 5*) The cupboard is of the type known as "livery," since its front panels were carved in openwork for the ventilation of the contents, consisting of articles of food which would be delivered (*liver*) or handed out of it The cupboard dates from about 1500 and is pierced on the doors and panels with tracery and single ostrich feathers The ostrich feathers suggest association with Arthur, Prince of Wales, eldest son of Henry VII, who during the short period of his married life lived at the neighbouring Ludlow Castle It is worth noting

that ostrich feathers used singly, as here, figure on the Prince's Chantry in Worcester Cathedral. Apart from its historical associations the cupboard is of especial interest from the fact that it is entirely free from modern restoration. Like much sculpture and architecture of the Middle Ages, it was formerly enriched with colour, and its surface still retains

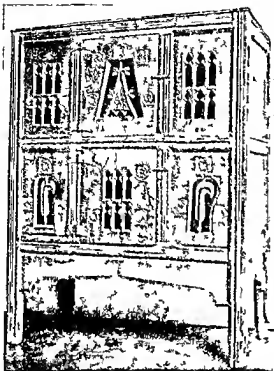


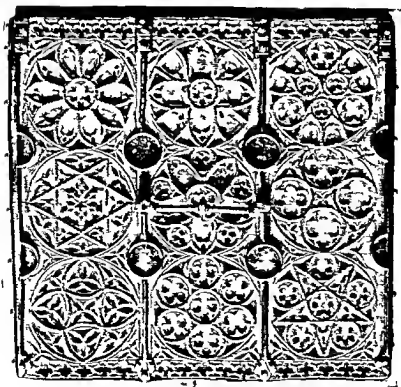
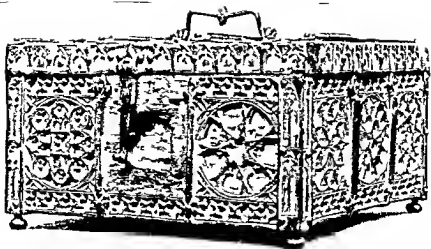
FIG 43

traces of the vermilion colouring which in all probability once enriched the exterior. Domestic furniture of such an early period was limited in quantity and confined to a few types only—such as the table, chest, and cupboard—so that opportunities of securing unrestored specimens only occur at very infrequent intervals (Fig. 43).

Another gift of exceptional value and importance was a French Gothic casket given by Mr Murray Marks (Plate 21). This is a casket of oak elaborately carved with tracery on the surface of which remains of the original gilding are visible; it is strengthened by mounts of gilt copper set with armorial medallions in champléve enamel. The lid is painted on the inside with a circular medallion in the centre, gilded, on a red ground with a finely executed representation of the Coronation of the Virgin. In the angles are smaller

medallions bearing the Symbols of the Evangelists executed in a similar manner. The casket dates from the fourteenth century and is stated to have come from the church of the Holy Trinity at Eu in Normandy. It is figured in De la Motte's *Choice Examples of Art workmanship Selected from the Exhibition of Ancient and Medieval Art at the Society of Arts* (1851) and was exhibited at the Manchester Art Treasures Exhibition, 1857, and the National Exhibition of Works of Art at Leeds 1868.

Mr Percy Woods, C.B., gave a six fold Dutch screen of the late seventeenth century of stamped painted, and gilt leather. The decoration, which shows Chinese influence, consists of a variety of flowers and birds in colours on a gilt ground, the borders being filled in with vases of flowers.



OAK CASKET French 14th century  
PRESENTED BY MURRAY MARKS, ESQ



## (3) PURCHASES

Perhaps the most important purchase in this Department during 1912 was that of an English lacquered cabinet of the time of Charles II (*Room 55*). The cabinet is of black lacquer, decorated with birds and flowers in coloured and gilt composition, in relief the mounts are of brass, and the stand of wood carved with cherubs, birds, and foliage in the characteristic manner of the period, and covered with the original silver leaf. This bold type of lacquer is extremely rare, and illustrates the first effort made in England towards imitating the Chinese and Dutch cabinets which were then being imported into this country (*Plate 22*).

Another purchase of great interest is a piece of oak panelling (dated 1546), from Beckingham Hall, Tolleshunt Major, Essex (*Room 52*). The panelling is divided into twelve compartments and contains the Royal arms of Henry VIII, the arms of Beckingham, the head of Stephen Beckingham and two other heads traditionally supposed to be those of his son and daughter in law, the rest of the surface is elaborately carved with conventional ornament of Renaissance style with dolphins and cherubs. The fine quality of the work suggests Flemish influence and

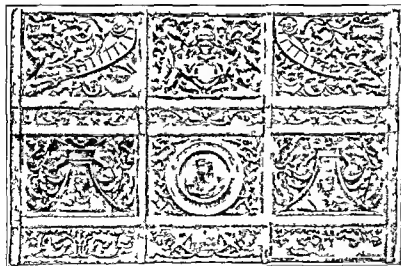
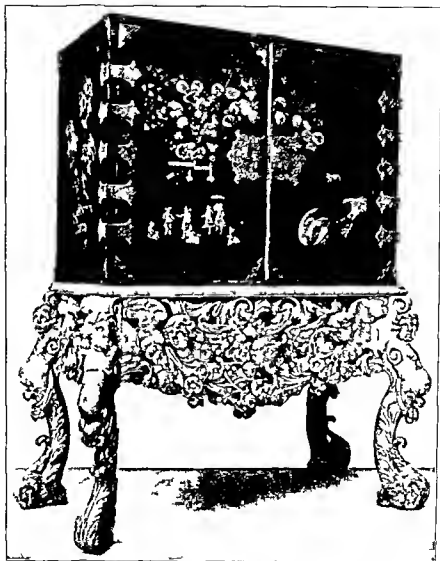


FIG 45

panelling now exhibited in the Museum is probably the only existing relic of the older mansion, and is supposed to have formed the overmantel to the chimney-piece in the great hall (*Fig 45*)

there is, moreover, a considerable resemblance between the ornament and the designs of Lucas van Leyden. The house known at the present day as Beckingham Hall, was built on the site of an older building, which was erected by Stephen Beckingham on an estate granted him by Henry VIII in 1543. According to tradition the old hall was destroyed by fire, the piece of



LACQUERED CABINET on carved and silvered wooden stand Period of Charles II  
(1660-1685) English

By the purchase of a writing cabinet which is supposed to have belonged to Dean Swift, an important addition was made to the collection of English furniture (*Room 55*). This piece, which dates from the early eighteenth century and is of unusual and distinguished design, is of figured walnut decorated in marquetry of ebony and holly with pilasters, sphinxes, and other ornament (*Fig 46 below*). The upper part is inset with the original glass mirrors. The lower part contains an arrangement of pigeon holes and small drawers closed by a flap which forms a shelf for writing, with a cupboard underneath flanked by drawers with concave fronts. This piece is illustrated in Macquoid's *History of English Furniture*.

Another rare acquisition made by purchase was a pair of doors containing four panels, each painted with a group of angels (*Room 7*). These paintings no doubt originally formed part of a complete set of the nine Orders of Angels as figured in Christian art. The four groups on the doors represent, as indicated by their inscriptions, *Princedoms, Arch-angels, Powers and Thrones*. Nothing is known of the history of these doors, except that they were brought from Northamptonshire. It is not improbable that the painted panels came from a screen or other piece of ecclesiastical furniture broken up at the dissolution of the monasteries, and were framed together in late Tudor times for use as doors for a cupboard or aumbrey. Altogether they are of interest and value, not only as examples of late Gothic painting in England, but also from an iconographical standpoint (*Plate 23, facing page 66*).

Other purchases of interest included the following —

An oak chest of the fourteenth century from a village on the Rhine, carved with "decorated" tracery and rosettes, and fitted with iron mounts — a very rare and unrestored specimen, and of particular importance on account of its close resemblance to contemporary pieces preserved in English churches (*Fig. 44 on page 63*),



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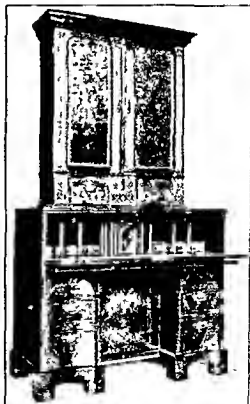


FIG. 46.

notably those in St Peter's, Derby, All Saints, Hereford, and Peterborough Cathedral. This striking similarity between articles of mediæval furniture found in districts as far from one another as the Rhineland and the Midlands and East of England raises interesting questions as to the place of production of such objects, the trade routes by which they were circulated, and also the commercial relationship that existed between England and the Continent in the fourteenth century.

An uncommon set of roundels, such as were in use in the time of Elizabeth and James I, they consist of twelve discs of beech wood enclosed in a case, all painted in silver and gold on black, with figures wearing costumes of the time of James I, encircled by curious rhymes of the period. The box and two of the roundels are illustrated in Fig 42 on page 60. Several sets of these interesting old English roundels or fruit trenchers are in existence in private and public collections, and four are exhibited in the Museum. All are of somewhat similar character, being thin rimless tablets of turned beech or sycamore painted upon one side with

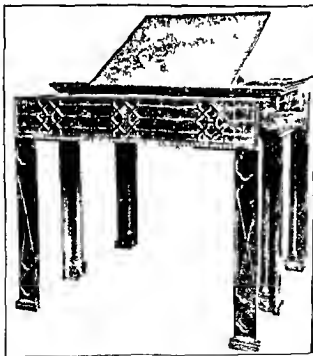


FIG 47 (See page 67)

floral designs enclosing rhymed mottoes or posies, which were intended for the amusement of the company at table. It is possible that the fruit or sweet meats may have been placed on the plain side and the trencher reversed on the conclusion of desert, but the general absence of any signs of use or stain renders this unlikely, and it is supposed that the painted surface was covered with a napkin on which the fruit was placed. This set, recently acquired for the Museum, must be considered in every respect unique. All other known specimens, as far as can be ascertained, have floral devices in gold and colours painted directly on the natural surface of the wood. The present set, on the other hand, is decorated with gold and silver

on a black ground, and in place of flowers are representations of individuals of various social positions. Similar figures in different stations



PAIR OF OAK DOORS painted with the Orders of Angels English about 1500  
See p 65

in life are of frequent occurrence in German woodcuts of the sixteenth and seventeenth centuries, the most notable early cuts of the kind being Jost Amman's *Beschreibung aller Stande*, first printed in 1568. No such engravings were ever produced in England—a fact which renders this set all the more interesting and remarkable.

A farthingale chair of walnut, covered with dark blue woollen cloth, decorated with applied embroidery in coloured silks on canvas, period of James I. Chairs of this date with original upholstery are naturally of considerable rarity—examples existing for the most part only in great houses, like Hardwick Hall and Knole. The farthingale or hoop petticoat (from *vertugalle*, a rod or shoot, hence a hoop) which was first worn in the days of Queen Elizabeth increased enormously in the extravagant court of James I., and this peculiar type of stuffed chair without arms and with widened seat was presumably devised in order that the huge high lipped farthingale might, when its wearer was seated, be displayed to its full extent.

A pair of walnut chairs of the time of Queen Anne, with seats covered with tapestry of floral design.

An artist's table in the style of Chippendale (third quarter of the eighteenth century), of mahogany carved with flat strapwork, the top is fitted with a slope, and the front pulls out disclosing in the interior an arrangement of compartments for artist's materials (Fig. 47 on page 66).

An urn shaped knife box of satin wood of the late eighteenth century, finely painted in colours, with medallions enclosing landscapes and fruit on a background of festoons of drapery and other ornament (Fig. 48).

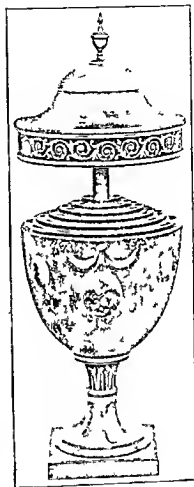


FIG 48



FIG 49 (See page 69)

## IX.—INDIAN SECTION.

THE prominent feature of the year 1912 was the gift of nine representative examples of Mogul, Rajput and Tibetan industrial art graciously presented by Her Majesty the Queen (*see page 69*). Next in importance were the additions made by purchase to the collections of sculpture (*Room 3*) and pictorial art (*Room 4*). In both these branches of Indian art (which are, unfortunately, as yet but poorly represented) there is a growing public interest, and examples are becoming as highly appreciated by the student and designer as they are valued by the collector.

While, however, popular "miniatures" (illuminated tempera paintings) can still be obtained, frequently at considerably enhanced prices, the only sculptures and architectural details now found in the market are those which left India (British India, inclusive of British Baluchistan) before the Ancient Monuments Preservation Act (Act No. VII. of 1904) came into force. This law, passed by the Governor-General of India in Council, not only provides protection for the monument, but prohibits the removal, without sanction, of sculptures, carvings, images, bas-reliefs and inscriptions or like objects. Mention is made of this to demonstrate the importance of exhibiting reproductions, tinted casts, or photographs, where originals are not forthcoming.

Endeavours to improve the representation, here, of the somewhat neglected arts and crafts of Further India, resulted in the purchase of some excellently characteristic specimens of Burmese sculpture, wood-carving and costume. Also by a happy chance several Burmese objects of unusual merit were obtained in a collection generously presented by the Hon. Lady Gatacre (*see page 70*).



As a general policy, purchases have been directed whenever possible towards the filling of gaps in the collections but with narrowly limited funds it is inevitable that many exceptional opportunities of desirable acquisition have to be foregone.

Briefly stated, the outstanding wants of this Department are as follows —In architecture, sculpture and painting, representative works, especially of periods anterior to the seventeenth century. Of the industrial arts of India, further India, Siam, Afghanistan, Ceylon, Tibet and Indonesia (Java, Borneo, &c), decorated and shapely examples of eighteenth century and earlier work. The Ceylon collection is lacking chiefly in pictorial art, bronzes, ivories and fabrics with woven and embroidered designs, whilst that of Afghanistan needs pictorial art, ivories, jewellery, woodwork and pottery. The Tibetan collection still lacks several of the more important Lamaist altar vessels, including the silver chalice (a tazza shaped cup, sometimes preel gilt, usually decorated with skull-motives or beaded ornament of skulls).

### (1) GIFTS.

The following were the objects graciously presented by Her Majesty the Queen on her return from the Coronation Durbar at Delhi —

The toilet tray of a Mogul Princess of carved crystal, incised and drilled with repetitions of a conventional flowering plant motive, and formerly jewelled in the fashion of the period with cabochon rubies and emeralds set in soft gold, Delhi, Panjab, sixteenth or seventeenth century (Frontispiece). A Mogul writer's box (*qalamdan*) of ivory carved in low relief with typical rosette medallions and flower and leaf motives, Delhi, Panjab, first half of the seventeenth century (Fig 49 on page 68). A Rajput writer's box of ivory painted with sprays of flowers in gold, black and red lacquer-colours, Rajputana, seventeenth century.

A powder-flask (*barutdan*) of rosewood, decorated with mosaic inlay of engraved ivory, mother of pearl and buffalo horn, made by a craftsman of the Khatri caste in Kotah, Rajputana, eighteenth century. An embroiderer's work box of shisham wood partly veneered and partly inlaid with engraved ivory and buffalo horn, Kotah, Rajputana, eighteenth century. A betel box of brass, formerly gilt, decorated with jewelled bosses, representing conventional flowers and buds, set in foliage of applied filigree work, Tibet, probably late eighteenth century. Two Mogul perfume boxes (*attardan*) of silver, with remains of gilding, decorated with translucent enamels one is jewelled with white sapphires. Both of the boxes were formerly the property of Wajid Ali

Shah, the last King of Oudh (deposed in 1856), Lucknow, seventeenth century

A Mogul betel-box (*pandan*) of silver gilt and decorated with carnation motives in translucent and opaque enamels Lucknow, Oudh, seventeenth century (Frontispiece)

The above are all exhibited in the central case in Room 1 adjoining the Entrance Hall

The gift from the Hon Lady Gatacre, consisting of a collection of Burmese and other objects, included —A drum and a punkali board, both of teak carved with legendary subjects, found in the Royal Palace at Mandalay in 1885 Two *hutha* shaped bronze weights, evidently standards, found in the Royal Weights and Measures Office at Mandalay, also in 1885 Three *Kambawa*, or breviaries of the Buddhist scriptures, consisting of illuminated and lacquer-printed manuscripts in Pali and Burmese round text, respectively on plaques of copper papier-mâché and prepared palm-leaf, Burmese, eighteenth and nineteenth century Two interesting metal tobacco pipes (*hsaydan*) respectively, of silver and iron, both early nineteenth century specimens from Mandalay

A large seated figure of Nandi, the bull, vehicle of Siva and Parvati, a hollow casting in copper with bronze like patina, Madura, Madras, eighteenth century This figure was formerly in a Savante shrine at Madura Two excellent figures of copper, pleasingly patinated, representing Lakshmi and Satyavama, the consorts (*saktis*) of Vishnu, Tanjore, Madras, eighteenth century Both figures, beautifully modelled castings by the *cire perdue* process, are typically Dravidian in style An armlet and two frontlet plaques, also of cast copper, much worn and patinated, made either in the seventeenth or early eighteenth century by the renowned Newar craftsmen of Khatmandu, Nepal From the same district an eighteenth century pen case of gold damascened steel A short sword of typical Tibetan Bhutanese type, possessing an elaborate hilt and sheath of openwork steel, partly gilt and jewelled This weapon, from Bhutan, dates roughly from 1800

Mrs C H Murray contributed a magnificent figure of Gautama Buddha (height, 7 ft 2 in) in teak, thrs lacquered, gilt and jewelled with a variety of looking glass mosaic, known as thayo work made at Moulmein (Maulmain), Lower Burma, during the eighteenth century It represents the saint, garbed as a recluse, in conventional standing posture (*mayyattaw*) on a lotus throne, and resembles in style works such as the images at Pagan and Pegu, which are of much earlier period

Miss C Gaudet presented one of the quant patchwork and appliqué cotton flags used in the annual festival held at the shrine of Sayyad Salar Masaud at Bahraich, in Faizabad, Oudh (Masaud, the organiser of a

Murray (see page 70), in that they represent him wearing the crown and robes of a prince

Of the eighteen metalwork figures purchased, the Lamaist examples from Tibet and Nepal are the most important. The three seventeenth century gilt copper images from Tibet, all hollow castings of monastic manufacture, are Amitayus, the Buddha of Eternal Life, represented seated in the "best perfection" attitude, Marici, goddess of the dawn, represented in the "enchanting" pose, and with three faces, of which the left is that of a sow, a Bodhisattva seated in the "adamantine" posture, probably Guru Padma Sambhava, the founder of Lamaism (The Bodhisattvas are the "Buddhas elect," in the stage preceding final enlightenment) The eighteenth century Nepalese figure of patinated brass, made by the Newars of Khatmandu, represents a Yogini (? Vajrayogini), a Tantrik form of the goddess Kali in dancing attitude. The fourteen votive copper figures from Upper Burma, each patinated representing Gautama Buddha in the "witness" attitude, range from the sixteenth to the eighteenth century, five were obtained from the foundations of a temple at Wundho, in the Katha District, and three from a ruined site at Shiwe condine. The remaining Burmese figures included an eighteenth century seated Buddha of lime composition, thissi lacquered, and gilt, from Upper Burma, and, finally, a kneeling figure of lead glazed earthenware, curiously primitive in modelling, representing a Buddhist worshipper (formerly one of a group representing Buddha, disciples, and worshippers). This object was recently excavated at Prome, Lower Burma, and belongs to a period anterior to the eighteenth century.

Among the twenty two additions to the section of Pictorial Art in Room 4, mention can be made of the following drawings (illuminated tempera paintings), which include works of the Mogul, the Panjab Rajput or Kangra Valley, and other schools —

The Empress Nur Jahan (the favourite wife of Jahangir 1573-1645), Mogul school, seventeenth century; an apparently well authenticated portrait. Fireworks on Shab-i-Barat night (a Muhammadan festival on the 15th of the month Shaban, the "night of record," on which God is supposed to register the actions of the coming year), Mogul school, about 1700. Portrait by Dib Chand of an officer of the Honourable East India Company, Bengal school, late eighteenth century. Page from a MS book illustrated on both sides with scenes from the Markandeya Purana (the 12th, or the Immortal Man Purana, one of a series of ancient mythological poems), Kangra school, eighteenth century. Siva with Parvati, Ganesa and Karttikeya in the "burning ground", Kangra school, eighteenth century. Krishna, the divine cow-herd, helping the women of Brindaban at the well, Kangra school,

about 1800 Krishna flute playing on the bank whilst Radha swims the Yamuna, Kangra school, about 1800

The collection of Tibetan monastic paintings received an important addition in the form of a large panel prepared in 1905 in the Great Monastery of Palkor Choide, at Gyantse on the Pamom river, east of Tashu lhunpo. This painting, executed in tempera colours (unfortunately varnished) on a cotton fabric surface treated with lime, represents the "Wheel of Life," or the Lamaist conception of Existence, in a series of celestial, terrestrial, and sub terrestrial scenes. Knowing that the subject is seldom viewed outside the Lamasery, where it usually occurs as a fresco on the solid wall, the vendor commissioned a monk, one of the skilled artists of Gyantse, to copy this panel from a wall-painting in a chapel of Palkor Choide.

The Woodwork collection, in Room 5, was strengthened by two remarkable examples of carving in teak executed by Maung Po Tha of Sagaing, near Mandalay, about 1900. One of these is a cabinet, elaborately carved in open work, most beautifully undercut, imitating in its four-tier gabled top the distinguishing architectural shape and decoration of the Burmese Buddhist monastery (Fig 51). The other, a gong stand, consists of two finely sculptured figures representing forest demons (*bilu*) bearing a large gilt bronze gong on a pole intricately carved with conventional floral motives. The two objects had previously been exhibited in this Museum on loan since 1907.

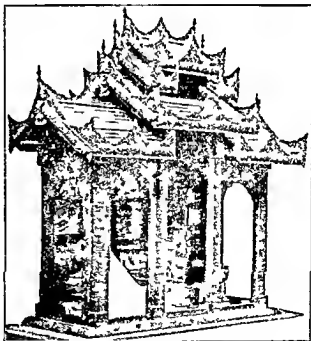


FIG 51

To the Arms and Armour collection in Room 7 was added a curious composite weapon in the form of a "sword gun," or *dha* and percussion lock, used by the Was, a Shan tribe on the Burma-Yunnan frontier, also two flint locks from musketoons (*sherbacha*), each bearing the Hon. East India Company's mark (V E I C) and dated 1793.

For the collection of Metalwork (Room 8) there was purchased a rare bronze bowl, finely patinated, exhibiting moulded as well as incised

decoration of exceptional design, including quaintly distorted figures of the *wayang* order. This work is from Surabaya in Java, and of a period anterior to the eighteenth century (Fig 52)

Additions to the Costumes collection (Room 11) included three magnificent Burmese specimens of the period of King Mindon Min (1853-1878). These are (a) a costume worn by one of the Queens (*Mibaya*), (b) a costume worn by one of the Cabinet Ministers (*Wunmin gyi*), (c) and a costume worn by the Secretary of State (*Atwinwun*)

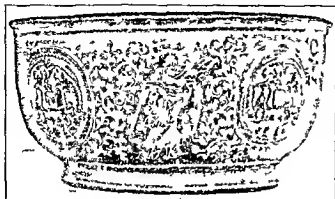
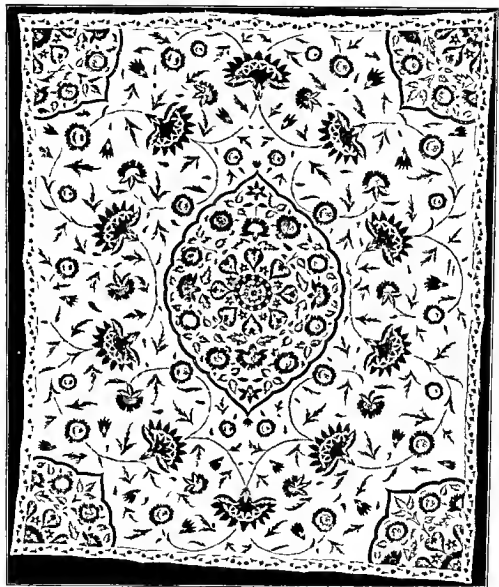


FIG 52

To this room was also added a man's garment (*diyakachchi*) of unbleached cotton with loom woven design in red and blue threads, made in Kandy, Ceylon, about 1800

A valuable acquisition to the Embroidery collection (Room 12) was a coverlet (*palangposh*) of fine cotton fabric, quilted and embroidered in coloured silks and silver thread, made in Masulipatam, Madras, in the second half of the seventeenth century (Plate 24)

Another useful addition to this section was an embroidered felt mat of nineteenth century manufacture from Northern Afghanistan



COVERLET Embroidered cotton Masulipatam, Madras, second half of the  
17th century

period The stuffs included brocades (Plate 28, *opposite*), velvets, damasks, and embroideries destined for apartments used by the Emperor and his family in the Louvre, the Tuileries, Versailles, St Cloud, and other National Palaces They illustrate a brief revival of a magnificence which recalls the earlier epoch of the other works of art with which they were shown

The exhibition, which was opened on the 18th July and closed on the 11th November, was a complete success The large number of visitors showed how fully the generosity of the French Government was appreciated The number of catalogues originally printed was exhausted in a short time, and the steady demand for catalogues throughout the whole period of the Exhibition indicates that the public interest was maintained to the end.

### *Architecture and Sculpture*

In the early part of the year the Dean and Chapter of St Paul's lent the beautiful model by Alfred Stevens showing his scheme for the decoration of the dome of the cathedral with mosaic and sculpture This model, exhibited at the National Gallery, British Art (No 155) in the winter of 1911-12, showing half of the dome, from the ground up, on a scale of 1 16, was executed about 1862, but owing to lack of funds the plan was never carried out. The Museum possesses elaborately painted models for three of the spandrels (1955, 1956, and 1957-1897) and sketch models for three upright and two recumbent statues, these last (David, Jael, Judith, St John, and St Mark) have been cast, and copies placed in position in the model

Lord St Oswald lent a *stiacciato* relief in greyish marble of the Virgin and Child with attendant angels, an early and hitherto almost unknown work of Agostino di Duccio (b 1418, d about 1481) This relief was exhibited in the summer at the Burlington Fine Arts Club (No 3), and full particulars may be found in the catalogue of that exhibition It may be dated about 1446, there is an early stucco from it in the Kaiser Friedrich Museum at Berlin (No 59)

Sir Edgar Speyer, Bart, lent a Spanish sixteenth century effigy of a woman in wood, painted and gilt, an interesting example of the use of wood in Andalusia for sepulchral figures

Colonel G B Croft Lyons lent two English alabaster reliefs, one, the Resurrection, belonging to the earliest group with moulded rims, dating from the fourteenth century, and the other, a curious representation of the Crucifixion of St Peter, of the more usual fifteenth century type The first of these had been exhibited in 1910 at the Society of Antiquaries (No 2)

## LOANS.

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THEIR MAJESTIES THE KING AND QUEEN were graciously pleased to add the following objects to those already on loan from them:—

(1) A harpsichord and stand by Hans Ruckers the Elder (1612), the first of the celebrated family of Flemish musical instrument makers, who lived in Antwerp; a piano, by R. Jones, of Golden Square (1808); and a portable harmonium, by Al<sup>e</sup> Muller, of Paris. The harpsichord is inscribed "Ioannes Ruckers me fecit Antverpiæ 1612," and bears the characteristic "rose" trade-mark, representing a seated angel playing a harp between the letters A R. It is said to be the harpsichord bequeathed by Handel to George II. The piano is of Gothic design, and is an early specimen of the upright grand type. It was originally in Carlton House, and was constructed for George IV., when Prince of Wales. The harmonium, which has with it a leather trunk, was formerly used on the Royal yacht. The harpsichord and the piano are shown in the East Court (Room 45), in which are two harpsichords, one of them formerly Handel's, by another member of the Rucker's family. The harmonium is exhibited in the East Cloister of the North Court (Room A).

(2) A series of 146 Indian objects, including the caskets and addresses presented to Their Majesties during the Imperial visit to India in 1911-1912, also the gifts from H.E. the Maharaja of Nepal, H.H. the Begam of Bhopal, and the Sultans of Lahej and of Shehr and Mokalla.

(3) A selection of 101 Indian and other objects from the Royal Collections at Buckingham Palace and at Windsor Castle.

The caskets, specially designed to contain the addresses presented to Their Majesties, although of Indian manufacture, were executed, for the most part, in styles exhibiting marked European influence. An important exception was the rectangular ivory casket presented by the Municipal Committee of Delhi, its panels beautifully carved with scenes illustrating the Ramayana, one of the great epic poems of the Vedic age. The silver cylindrical case presented by the Bombay Council, chased with conventional floral scroll-work in the Kutch style, may also be cited. The caskets presented by the Presidency of Madras, and by the Municipal



## LOANS

THEIR MAJESTIES THE KING AND QUEEN were graciously pleased to add the following objects to those already on loan from them —

(1) A harpsichord and stand by Hans Ruckers the Elder (1612) the first of the celebrated family of Flemish musical instrument makers, who lived in Antwerp, a piano, by R. Jones, of Golden Square (1808), and a portable harmonium, by Al<sup>r</sup> Muller, of Paris. The harpsichord is inscribed 'Ioannes Ruckers me fecit Antverpiæ 1612,' and bears the characteristic "rose" trade mark, representing a seated angel playing a lute between the letters A R. It is said to be the harpsichord bequeathed by Handel to George II. The piano is of Gothic design, and is an early specimen of the upright grand type. It was originally in Carlton House, and was constructed for George IV., when Prince of Wales. The harmonium, which lies with it a leather trunk, was formerly used on the Royal yacht. The harpsichord and the piano are shown in the Last Court (Room 45), in which are two harpsichords, one of them formerly Handel's, by another member of the Ruckers family. The harmonium is exhibited in the First Cloister of the North Court (Room A).

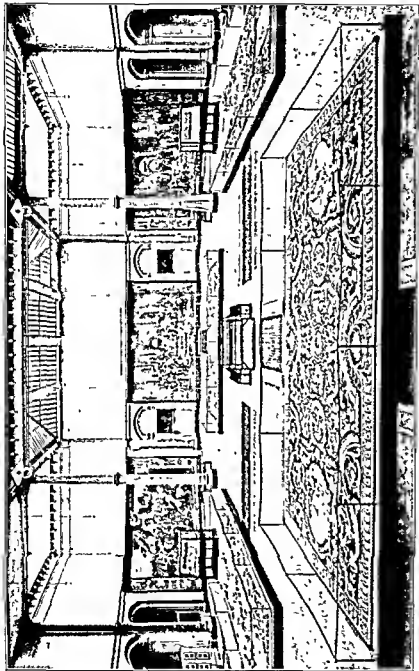
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Corporation of the City of Bombay, are imposing examples of native workmanship under European influence, the one consisting of a rectangular structure in silver, parcel gilt, supported on kneeling elephants, and surmounted by enamelled peacocks flanking an emblematic figure issuing from a lotus-flower, the other also of silver, parcel gilt and jewelled, suggesting a Dravidian temple flanked by domes of Muhammadan type. The address casket from the Begam of Bhopal, is a model of a river-boat with six rowers and a steersman, silver gilt with a string of small precious stones along the gunwale. The presents from Nepal, mostly manufactured in the Khatmandu and Patan districts, consist of insignia of royalty, a state umbrella (*chhatra*), a peacock feather fly flapper (*murchal*) and a sun fan (*sajaban*), as well as a variety of objects in which figure interesting specimens of wood carving, brass work and gold jewellery. With one or two exceptions these serve as excellent illustrations of the skill of the Newar craftsmen, that race of mixed Indian and Mongolian origin which formerly supplied Nepal with a dynasty of Rajas overthrown by the Gurkhas in 1767. The miniature windows intricately carved in Himalayan red birchwood by Newars of the Lokarni class, and the elaborately modelled temple-vessels and other brass castings, represent the most characteristic forms in Nepalese decorative art. A casket and address presented by the residents of Aden, which is politically attached to the Government of Bombay, was accompanied by a series of gifts from Arab Sultans, whose territories lie within the protectorate zone. Among them was a Kaiti-Arab lady's costume of gold and silver spangle-embroidered satin, which had been specially made in Mokalla for presentation to Her Majesty the Queen-Empress. The Lahij gift included several typical Abdali-Arab matchlocks and other weapons.

Of the many interesting objects contributed from Windsor Castle and Buckingham Palace, the following examples were especially noteworthy.—Two bedsteads (*charpai*) one of enamelled silver, Kashmir eighteenth century work, formerly the property of Tipu, Sultan of Mysore (1782-1799), the other of turned and carved ivory, from Kotah, Rajputana, eighteenth or early nineteenth century. Twelve *shamiyana* poles, of repousse and chased silver, Delhi or Kashmir work of the first half of the nineteenth century, useful as illustrating the costly equipment and magnificence of the canopies and durbar tents used by the native Princes of India. Two cabinets from Mysore, Madras, and a box from Surat. Bombay, excellent examples of nineteenth century sandal wood carving. A casket of buffalo horn and ivory from Tinnevely, and an engraved ivory writing-desk from Vizagapatam, as types of Madras nineteenth century work. Twenty-four embroideries, kucobs (*kumkhubab*) and other textiles, chiefly from Tanjore, manufactured about 1850. Six ceremonial fans of em-



GENERAL VIEW OF THE EXHIBITION OF TEXTILES FROM THE MOBILIER NATIONAL PARIS. See p. 77.

period. The stuffs included brocades (Plate 28, *opposite*), velvets, damasks and embroideries destined for apartments used by the Emperor and his family in the Louvre, the Tuileries, Versailles, St Cloud, and other National Palaces. They illustrate a brief revival of a magnificence which recalls the earlier epoch of the other works of art with which they were shown.

The exhibition, which was opened on the 18th July and closed on the 11th November, was a complete success. The large number of visitors showed how fully the generosity of the French Government was appreciated. The number of catalogues originally printed was exhausted in a short time, and the steady demand for catalogues throughout the whole period of the Exhibition indicates that the public interest was maintained to the end.

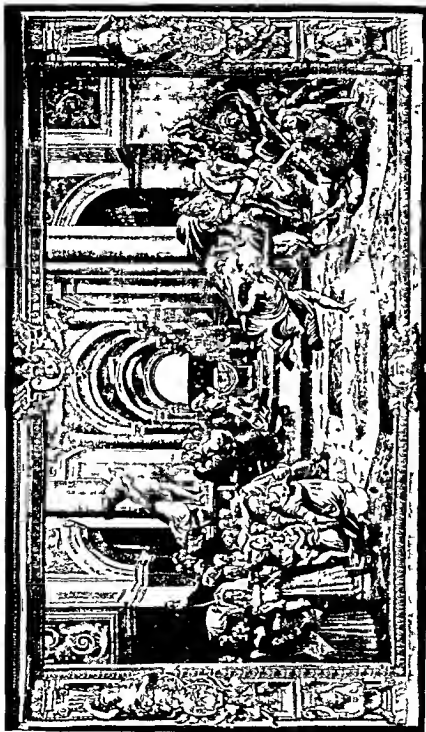
### *Architecture and Sculpture*

In the early part of the year the Dean and Chapter of St Pauls lent the beautiful model by Alfred Stevens showing his scheme for the decoration of the dome of the cathedral with mosaic and sculpture. This model, exhibited at the National Gallery, British Art (No 155) in the winter of 1911-12, showing half of the dome, from the ground up, on a scale of 1/16, was executed about 1862, but owing to lack of funds the plan was never carried out. The Museum possesses elaborately painted models for three of the spandrels (1955, 1956, and 1957-1897) and sketch models for three upright and two recumbent statues, these last (David, Jael, Judith, St John, and St Mark) have been cast, and copies placed in position in the model.

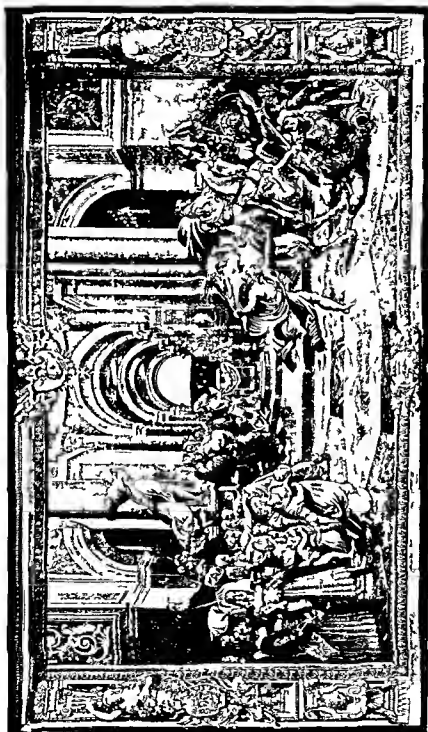
Lord St Oswald lent a *staccato* relief in greyish marble of the Virgin and Child with attendant angels, an early and hitherto almost unknown work of Agostino di Duccio (b 1418, d about 1481). This relief was exhibited in the summer at the Burlington Fine Arts Club (No 3), and full particulars may be found in the catalogue of that exhibition. It may be dated about 1446, there is an early stucco from it in the Kaiser Friedrich Museum at Berlin (No 59).

Sir Edgar Speyer, Bart, lent a Spanish sixteenth century effigy of a woman in wood, painted and gilt, an interesting example of the use of wood in Andalusia for sepulchral figures.

Colonel G B Croft Lyons lent two English alabaster reliefs, one, the Resurrection, belonging to the earliest group with moulded rims, dating from the fourteenth century, and the other, a curious representation of the Crucifixion of St Peter, of the more usual fifteenth century type. The first of these had been exhibited in 1910 at the Society of Antiquaries (No 2).



TAPESTRY The Expulsion of Heliodorus from the Temple French, Gobelins, 1682 to 1714 See p 77



TAPESTRY The Expulsion of Heliodorus from the Temple French Gobelins 1682 to 1714 See p 77

broidered and painted palm-leaf, also made about 1850 in Tanjore. An ivory letter-case containing two letters from King Mindon Min of Burma (1853-1878) to King Edward VII when Prince of Wales in 1875.

The year under review was notable for the loan of a very important collection of Textiles from the Mobilier National, Paris, which was made with the greatest generosity by the French Government.

The loan comprised a magnificent series of seven tapestries from Raphael's frescoes in the Stanze of the Vatican, all woven at the Gobelins factory between years 1682 and 1714, four Savonnerie carpets of the latter half of the seventeenth century, and a collection of woven and embroidered silk fabrics of the period of the Emperor Napoleon I. It was arranged as a special exhibition in the North Court (Plate 25, *facing* page 76), where an excellent opportunity was afforded to visitors of estimating the task which the tapestry weaver in the sumptuous age of Louis XIV set out to accomplish. The large scale of the tapestries, which measured 16 feet in height and from 18 to 30 feet in width, the blending of hundreds of different tints to produce a pictorial variety and harmony, the striking effects of relief, and the wonderful depths of perspective might there be appreciated to the fullest degree.

The frescoes from which the subjects were taken are among those painted by Raphael and his pupils for Popes Julius II and Leo X in the earlier part of the sixteenth century in the apartment known as the "Stanze" in the Vatican. The subjects were as follows—The School of Athens; Parnassus, the Miracle of Bolsena, the Expulsion of Heliodorus from the Temple (Plate 26, *facing* page 76), the Repulse of Attila, the Fire in the Borgo, and the Battle of Constantine. The cartoons used by the weavers at the Gobelins were painted by students in the French Academy at Rome, then recently founded.

The four Savonnerie carpets, also of the period of Louis XIV, rivalled the tapestries in variety and splendour of colour and intricacy of ornament (Plate 27, *facing* page 78). They must be classed among the most supreme efforts of this celebrated Parisian carpet factory, and their state of preservation is such as could probably not be equalled outside the collections of the Mobilier National. The elaborate and ambitious style of these carpets and tapestries is open to criticism, but they were in harmony with the architecture, the furniture, and the other artistic productions of the age to which they belong.

The woven and embroidered fabrics were produced at Lyons in the period of the Emperor Napoleon I. The designs were in conformity with the pseudo classical taste of the time, and they showed the high level of technical skill which generally marks the craftsmanship of the "Empire."

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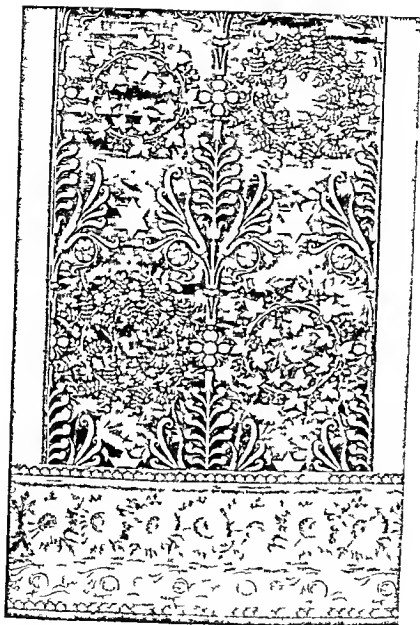
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SAVONNERIE CARPET French period of Louis XIV Sep 77



SILK BROCADE French Lyons period of Napoleon I See p 78

Mr. R. H. Benson lent a fine collection of 20 Chinese figures of carved and lacquered wood mostly representing deities on foot or on horseback.

Before the withdrawal of his collection the late Mr. Pierpont Morgan lent a number of new objects for exhibition, including several early ivories and nine Falconet statuettes and groups in marble. .

### *Ceramics.*

Mr. R. H. Benson has made considerable additions to his important loan collection of early Chinese porcelain, the outstanding feature being the magnificent fish-bowl of Chun-yao porcelain with floral decoration in turquoise blue in relief on a streaked purple ground. This bowl is probably the finest example of its kind which has yet been seen in this country. The number of smaller pieces of the same class added to the collection is so large that they now occupy a case to themselves. Additional early pieces were also lent by Mr. W. C. Alexander. An interesting collection of Chinese glass showing a great variety of technique has been lent by Mr. E. B. Ellice Clark. Other Chinese objects were received from Mrs. Bushell (a late Ming blue and white bowl), Mr. K. Takeuchi (three jade carvings of early date) and Lieut. T. Donnelly, R.A. (six lamps for opium smoking).

Mrs. Arthur Ramsay Macdonald lent a very important collection of Continental porcelain figures of the eighteenth century. They include specimens of Meissen, Furstenberg, Ludwigsburg, Frankenthal and other German factories, all very poorly represented in the permanent collections.

Mrs. M. Pennington lent a collection of characteristic examples of Moustiers ware, and Miss M. B. Gerrard two plates of Nantgarw porcelain of exceptional quality.

Mr. H. P. Harris, M.P., D.L., lent a very interesting earthenware stone-tile moulded with the arms of Henry VII. and his Queen under a green glaze. This tile belongs to a type of rare occurrence and is probably of contemporary German origin.

Mrs. Bayliff and Mrs. Cecil Ward lent a collection of Chinese "Boccato" ware and European imitations of it, formerly the property of their mother, the late Mrs. John Lane Shrubbs.

The late Mr. J. Pierpont Morgan lent for a short time a garniture of five Meissen porcelain vases of the Herold period and two Persian earthenware bottles of the thirteenth century; and Mr. Kenneth Dingwall, D.S.O., a statuette of St. Clement ware and a bowl of Chinese porcelain with enamelled decoration. An important addition to the late Mr. Fitzhenry's loans in the form of a Limoges enamel plaque, painted with a subject

from the story of Medea and bearing the signature I C, is of particular interest as presumably belonging to the same series as an unsigned plaque in the Salting Bequest

Additions to their loans were also received from Mr J G Joicey, Mons W Kelekian and Mr C M Marling, C B, C M G

### *Engraving, Illustration and Design*

A loan of a somewhat exceptional character was that of the illuminated manuscript record of the names of those who died in the South African War, written by Graily Hewitt and decorated by Allan Vigers. This record was exhibited from 23rd May to 22nd June, at the request of the South African War Memorial Committee, previous to its despatch to Cape Town, where it is to be preserved in the new wing of the Cathedral

### *Metalwork*

In this section the late Mr J H Fitzhenry contributed two interesting objects on loan, the first a brass bowl hammered with a representation of the Annunciation, South German work of the sixteenth century, and the second a clock watch with finely engraved and pierced silver case by the well known maker Edward East, dating from the seventeenth century. Mr C J Jackson, F S A, added to his valuable collection of silversmiths' work an attractive series of English spoons, a group of English and Scotch pieces, including a fine punch bowl of 1692 with decoration in Chinese style, a German cup and cover of about the year 1600, and a superb silver gilt Custodia, Spanish work of the sixteenth century. Mr G C Bower lent five pieces of English silver of the earlier part of the eighteenth century comprising two finely engraved silvers of 1727, a still more beautiful example of 1733, and two casters of 1727. Mr P H Foley lent a rare silver gilt standstill cellar, English work dating from 1567. Mr Harvey Hadden, who is generously interesting himself in lending English silver of a period in which the Museum collection is deficient, made several important additions to his case, including a teapot and stand of 1705 and two trencher salts of 1709. Miss R F Speid lent three interesting pieces of English silver of the first half of the eighteenth century, and a group of eleven three pronged forks of 1716. Mr G W Marriott contributed a rather unusual silver dish and cover repousse in bold relief, German work of the second half of the seventeenth century.

The group of loans of Church plate was strengthened by a set of Communion Plate, for the most part dating from 1678, lent by the Governors of Bridewell Hospital, and part of a set in silver-gilt, dating

from 1730, lent by the Rector and Churchwardens of St. George's, Bloomsbury. The growing tendency of Church authorities to deposit in the Museum some of the treasures yet remaining under their charge deserves every encouragement; it is much to be desired that the Museum should be considered the natural depository of, at any rate, the secular plate for which the churches have no use and the safety of which must be a continuous source of anxiety.

Mr. J. G. Joicey added to his extensive loan collection a group of English jewellery produced during the first half of the nineteenth century. The Trustees of the estate of the late Mrs. Isabella Seymour lent, in conjunction with a collection of miniatures (*see below*), a group of snuff-boxes; and Mr. Evan Roberts exhibited a collection of finely decorated watch-movements of the seventeenth to the early nineteenth century. Loans of Oriental objects include, from the Agenda Club, a remarkable Japanese sword-blade of the eighth century by Yasutsuna; from Mr. Alfred Dobrée a small group of Japanese arms; from Mr. H. J. Pfungst, F.S.A., a remarkable collection of Japanese bronze water-droppers (*midzsure*); and from Mr. Randolph Berens an important group of Chinese vases and other objects in "gold splashed" bronze.

### *Paintings.*

An important collection of miniatures was lent by the Trustees of the Seymour Estate. Of special interest are the small circular portraits of King Henry VIII. and Queen Jane Seymour, which are understood to have always belonged to the Seymour family. They were formerly ascribed to Hans Holbein the younger, but are thought to be old copies of originals by him. By Isaac Oliver there is an excellent though damaged portrait of a man, and a miniature of Henry Prince of Wales is also in that artist's style. The other English miniatures include "Dorothy Spencer, Countess of Sunderland," by Samuel Cooper, and an excellent portrait of a soldier in his style; a small profile of a lady, by Bernard Lens, and portraits of Georgina Seymour, Comtesse de Durfort, by Richard Cosway, Mrs. Henry Seymour by Mrs. James Green (*née* Mary Byrne), and Miss Julia Anne Cockburn by Alfred Edward Chalon. Among the foreign miniatures are a group of Louis XIV. as an infant with Anne of Austria and another lady, by an unknown French artist of the seventeenth century; a small enamel portrait of Molière, set in a beautiful green-enamelled locket of the sixteenth or early seventeenth century, stated to have been given by the dramatist himself to the Comtesse de Feuquières in 1660; a portrait of Charlotte Corday by an obscure artist named Bréa, who is said to have accompanied her to the scaffold as a warder; two

grisaille friezes signed and dated 1784 by Piat Joseph Sauvage of Tournai, and a very fine miniature by Louis Bertin Parant in imitation of a cameo representing the profile head of the Empress Josephine, who presented the miniature to Mr Henry Seymour. These miniatures have been placed in Room 96.

Oil paintings by Peter de Wint are comparatively rarely seen, as very few are in public galleries. The Museum possesses five, of which four were presented by the artist's daughter, Mrs Henry Tatlock, in 1872, but of these only two are exhibited in the Museum—two are in circulation and one is in the Dixon Bequest at the Bethnal Green Museum. The loan by Miss H. H. Tatlock of seven fine oil paintings by Peter de Wint was thus of great value, and its interest was enhanced by the addition of four pictures by De Wint's brother in law and life long friend, William Hilton, R.A., among which were portraits of Mrs De Wint and her infant daughter. These pictures were exhibited in Room 82 with the large "Cornfield" and "Wooded Landscape" belonging to the Museum, and seventeen water colours by De Wint on loan from the National Gallery. Further, Mr W. G. Rawlinson lent for about four months a small oil study ("View from Cliveden Hill") by De Wint for the "Wooded Landscape", and after its return to its owner, its place was filled by "Haymaking" from the circulation collections. An excellent opportunity was thus afforded for studying the work of the great landscape painter. Miss Tatlock's oil paintings were "Landscape with Waggon," "Harlech Castle," "Landscape with Rainbow," "Battersea Bridge," "Lincoln Cathedral (distant view)," "Cornfield with Newark in the distance" and "Old Houses on the High Bridge, Lincoln," by De Wint, and "Mrs De Wint," "Mrs De Wint and her Daughter," "William Hilton, R.A." and "St Peter Martyr, after Titian," by Hilton. Among the De Wints the large "Landscape with Waggon" and "Landscape with Rainbow," and the smaller "Old Houses" and "Cornfield with Newark in the distance," were perhaps the finest, the last named being a masterpiece of colour and luminosity, but all were of great interest. Of the paintings by Hilton, the portrait of Mrs De Wint and her infant child was the most skilful and effective.

### *Textiles*

In addition to the collection of tapestries, carpets, and woven and embroidered fabrics from the Mobilier National described on page 77, a number of interesting loans of textiles were received during the year.

Sir Charles and Lady Waldstein lent a set of vestments, consisting of a cope, a chasuble, and two dalmatics, finely embroidered with figures of

Saints, of early sixteenth century work, said to have been given by the Emperor Charles V. to the Cathedral of Burgos in Spain; and a number of bands and medallions from garments and wrappings found in burying grounds in Egypt, dating from the earlier centuries of our era.

Lady Gorst lent a small collection of textiles, consisting of embroideries from the Greek Islands, Turkey, and Persia, a fine Turkish velvet brocade of the sixteenth century, and a long tent-border of carpet weaving from Western Turkestan.

Two examples of English needlework were received on loan from Lady Egerton—a panel of the middle of the seventeenth century representing the finding of Moses, and a curtain and valance with a bold embroidered pattern in wools of the latter part of the same century.

A French brocade hanging and valance contemporary with those included in the Exhibition of French Textiles in the North Court, were received when the exhibition was on view, from Mrs. Archibald Garrod. They were woven by MM. Grand Frères, of Lyons, in the year 1807, for the decoration of the large salon of the Emperor Napoleon I. in the Palace of Meudon. The bees introduced as the device of the Emperor have been converted into laurel sprays by the addition of embroidery, and the initial N's removed and replaced by motives cut from the border. Such mutilations are explained by the political changes which spread over three-quarters of a century following the downfall of the French monarchy. A conspicuous illustration of similar mutilation was to be seen in the exhibition in the North Court, where the three fleurs-de-lys had been removed from one of the Savonnerie carpets.

M. Jules Blanck lent 23 specimens of Italian and French needlepoint and pillow-made lace, dating from the seventeenth to the nineteenth century.

The withdrawal of the late Mr. Pierpont Morgan's three fine Beauvais Tapestries is a severe loss to the Loan Court. They leave a gap in the Tapestry series of the Museum which the permanent collections are at present quite unable to fill.

in an ebonised case, by R Markham, of London (1736-40), which was lent by Mr K M Heale, and is shown in *Room 57*

### *Indian Section.*

The objects graciously lent to this Department by Their Majesties the King and Queen are described on pages 75 to 77. Besides these important contributions, other loans of unusual interest, amounting to 208 additional objects, were received during the year. The first in importance was that of a selection of 101 Mogul and Rajput drawings (illuminated tempera paintings), which were lent by H H the Maharaja Gaekwar of Baroda, G C S I from his collection deposited in the Baroda State Museum. This selection contained illustrations relating to Indian history, religions, legends, sport and poetry, and ranging in period from the seventeenth to the nineteenth century. In addition to remarkable palace scenes by Faiz Ullah and other artists, in which terraces, pavilions, fountain courts, bathing-tanks, gardens and lotus ponds, were the predominating features, there were included in the loan delightful studies in figure and costume, delicate drawings of animals and birds, and some characteristically Indian sunset and moonlight effects. Among the representations of many well-known subjects the following attracted the most attention —(a) *The Emperor Akbar (1556-1605) in Agra Palace* examining a string of pearls submitted by Prince Salim (afterwards Jahangir), (b) *Shah Jahan (1628-1658) witnessing an elephant fight*, (c) *the Emperor Farrukh-siyar (1713-1719) travelling in state with a numerous retinue*, (d) *Muhammad's night journey to Paradise on the winged steed Buraq*, (e) *Zulanka presenting Yusuf to her friends in a palace garden*, (f) *the divine cowherd Krishna playing the flute whilst Radha swims the Yamuna river*, (g) *Yasoda churning whilst Bala Krishna plays at her feet*, (h) *the coronation of Rama and Sita in the city of Ayodhya*, (i) *the last meeting of Laila and Majnun*, (j) *ladies celebrating the "Divali" or Feast of Lights*.

Further loans of Indian paintings, consisting of 24 examples illustrating the Mogul and Rajput (both Rajasthani and Pahari) schools, and an eighteenth century book, "*Nala-Damayanti*," containing 48 line and wash drawings of the Rajput (Pahari) school, were received from Dr A K Coomaraswamy. He also contributed early bronze figures of Avalokitesvara and Jambhala from Ceylon, an Avalokitesvara image from Nepal, and some excellent examples of Sinhalese and Tibetan metal work.

Fifty one examples of silversmiths' work collected in Perak, Federated Malay States, including covered water bowls (*batil bertutup*), betel boxes (*chembul*), lime boxes (*pekabut*), and pillow ornaments (*muka bantal*) were



lent by Mr R O Winstedt, together with thirteen varieties of the Malay keris, two short daggers (*tumbak lada*), an embroidered velvet keris pillow (*bantal keris*), and a sarong of gold brocade from Sumatra

H H Prince Frederick Duleep Singh, M V O contributed an important oil painting, "The Court of Lahore, by August Schœffit The subject, which occupies an immense canvas represents the scene at a durbār held in the Sikh capital about 1838, by Maharaja Ranjit Singh (1799-1839)



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